

(22)

"ALL THAT JAZZ"

By

Robert Alan Aurthur
and
Bob Fosse

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Columbia Pictures
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New York, N.Y. 10019
(212) 582-4686



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ALL THAT JAZZ

FADE IN

IN BLACK the single TITLE in WHITE appears:"ALL THAT JAZZ"

FADE OUT TITLE

CROSS FADE FROM BLACK:

1 ECU DOCTOR'S HANDS, SYRINGE AND NEEDLE. 1

An injection -- into an arm.

EMERGENCY RESIDENT (V.O.)

Feeling any pain now?

JOE (V.O.)

(quite drugged)

...no...

CUT TO BLACK:

2 HALLUCINATORY DRESSING ROOM. JOE GIDEON AND ANGELIQUE. 2
NIGHT. STILL IN BLACK.

We HEAR a pop tune sung by a contemporary female vocalist (Melissa Manchester or Carly Simon, etc.) We are in a strange limboesque dressing room. There is a high wire strung ten to twelve feet above the floor. Suddenly an arc bands in: Subject: Joe, who is walking the wire.

JOE

(as he's walking)

To be on the wire is life: the
rest is waiting.

We hear Angelique applaud. CAMERA PANS down to include Angelique. She is strikingly beautiful and is dressed in next year's Vogue high fashion. Her voice is soft, gentle, seductive. Throughout, she never takes her eyes off Joe -- totally attentive. Along one side of the dressing room is a rack filled with costumes both male and female.

ANGELIQUE

That's very theatrical.

JOE

(swings down off of wire)

Yeah, I know.

2 CONTINUED

2

He crosses to dressing table which is filled with every conceivable kind of make-up and props.

ANGELIQUE
Did you make that up?

JOE
Wish I had.

By now he is seated at the table and tries on a rakish cap.

JOE
What do you think?

ANGELIQUE
(with a slow smile)
I like it...

JOE
~~Mmmmmmmmm~~. No.
(discarding cap, picks
up opera hat, pops it
open, puts it on,
strikes a pose)
How about this?

ANGELIQUE
(smiling again)
Stylish...very stylish, Joe.
(pause)
But I've seen it before.

JOE
Who? Where?...Yeah?

She smiles and nods. With a gesture of rejection, he discards the opera hat.

ECU JOE.

JOE
(very determined)
This has gotta be the best one yet.

MUSIC OUT ABRUPTLY

FADE TO BLACK -- FADE UP IMMEDIATELY TO:

3 INT. JOE'S BEDROOM. ECU HAND AND CASSETTE MACHINE. 3
DAY.

He slips in a cassette and we HEAR Vivaldi 5 Concerti.

3 CONTINUED

3

THE MUSIC CONTINUES THROUGH TO:

3A INT. JOE'S BATHROOM. ECU JOE'S EYE. DAY.

3A

The eye is bloodshot. Joe's hand lifts a bottle of Visine. We see the drops go into the eye.

ANOTHER ANGLE IN BATHROOM. CLOSE SHOT OF GLASS.

An Alka Seltzer fizzles. Hand reaches in, lifts out the glass.

ANOTHER ANGLE IN BATHROOM.

Joe takes an ice cold shower.

ANOTHER ANGLE IN BATHROOM. ECU PILL CONTAINER.

We clearly read the prescription label that says: Dexedrine 5 mg. We also see: Joseph Gideon, 61 W. 58, Dr. Hyman. Joe's hand reaches in, palms several pills; he swallows, aided by a long pull at a coffee mug which rests on a sink.

ANGLE INTO MIRROR.

Combed, bright-eyed and bushy-tailed, he smiles at himself in the mirror. Arms outstretched.

JOE
It's show time, folks!

FADE TO BLACK -- FADE UP IMMEDIATELY TO:

4 NEW MUSIC -- INSTRUMENTAL

4

INT. IMPERIAL THEATRE. STAGE AND WINGS. BOY AND GIRL DANCERS, JOE, MURRAY, GRETCHEN. DAY.

A SERIES OF DISSOLVING SHOTS:

A typical Broadway musical ensemble audition -- 'a cattle call.' In this case it is an audition for a new Broadway show, "NY/LA," to be directed and choreographed by Joe Gideon. There are dancers everywhere, crowding the wings, every available backstage area -- all trying to learn the audition combination, taught by Joe's assistant, Gretchen. The dancers are having trouble seeing and finding space to dance. They bump into one another; curse themselves and the people flanking them, and the steps. AS DISSOLVES progress and Joe makes his eliminations, the dancing never

stops, the same dance combination being performed as the number of candidates is reduced from the original couple of hundred. After the final DISSOLVE we end with a dozen girl dancers in line and a dozen boy dancers waiting in the background, also in line.

ACROSS JOE TO LINE OF GIRL DANCERS.

MUSIC CONTINUES.

CAMERA tracks down line of twelve girls. Joe pauses to speak to each in turn. He reads from audition cards. Joe Gideon is a man who has developed a specific image. Dressed in casual black clothes, he is a chain smoker with a cigarette constantly drooping from the left corner of his mouth. He is unusually energetic -- seems to dart swiftly from place to place. His emotions change rapidly without transitions. Laughing, joking one moment -- then suddenly angry (usually directed toward himself) but always accompanied by a hyper-nervous energy.

NOTE: SOME OF WHAT JOE SAYS TO THE GIRLS IS UNHEARD, PLAYED IN DUMB SHOW.

Joe has brief DUMB SHOW exchanges with the first two girls. When he reaches the third, a very tall knockout, Victoria, he indicates more than ordinary interest.

MUSIC UNDER (LIGHT PERCUSSION)

JOE
(referring to card)
Is this your home phone on the
card?

Victoria nods and smiles. Their eyes hold for a moment.

MUSIC UP.

Joe moves on to a nervous black girl, Astrid. There is a brief DUMB SHOW exchange. Then:

MUSIC UNDER.

JOE
...THE WIZ?

ASTRID
(after a long pause)
Mr. Gideon, I've never been in
THE WIZ or any show in my life...
(MORE)

CONTINUED

ASTRID (contd)

I had to put something on my card.
I really need a job...I owe Julliard
a thousand dollars...so I lied.

JOE

That's OK, Astrid, I lie all the
time myself.

MUSIC UP.

Joe moves on to the next girl. She is perspiring from the recent effort and nervousness. In DUMB SHOW there is an exchange between them as he takes a towel from across his shoulder and gently pats her forehead. He moves on to the next girl, Joan. After a brief exchange in DUMB SHOW:

MUSIC UNDER.

JOE

And who was the director of TRAFFIC
JAM?

JOAN

You were, Mr. Gideon.

JOE

How was I?

JOAN

Terrific.

JOE

And who was the choreographer?

JOAN

You were, Mr. Gideon.

JOE

How was I?

JOAN

Fantastic.

JOE

(to all the dancers)
Now, that's how to get a job.

MUSIC UP.

There is a DUMB SHOW exchange with two more girls and when he moves on to the next, an obvious teenager, he is overcome by a terrible paroxysm of coughing. Then:

4

CONTINUED

4

MUSIC UNDER.

JOE

...excuse me, coughing is the only
exercise I get.

*

MUSIC UP.

In DUMB SHOW he interviews two more girls, moves on to
the next. With the gentleness of a beautician, he sweeps
her hair back to another look.

JOE

Beautiful. That's the way you
should wear your hair.

GIRL

From now on I will, Mr. Gideon.

(CONTINUED)

4

CONTINUED

4

MUSIC OUT.

ANOTHER ANGLE. JOE AND DANCERS.

Joe addresses entire group.

JOE

If you just stay in line for a minute, we'll make our decisions. Look, there are only twelve jobs ...so some of you have to be disappointed. But, please, if you don't get the job; promise me you won't go home, kick the dog and beat up your children.

Ad lib laughs and nods of assent from entire group. Joan puts up her hand.

JOAN

Mr. Gideon, suppose we do get the job?

JOE

Go home, kick the dog and beat up your children.

Big laugh from all.

5

WIDE ANGLE TO INCLUDE STAGE AND ORCHESTRA.

5

The dancers remain on stage. In the orchestra scattered about within the first ten rows are producers Jonesy Hecht, Ted Christopher, Larry Goldie; lyricist/composer Paul Dann; Production Stage Manager Murray Nathan. Toward the rear of the theatre sitting together on an aisle are Audrey Paris, Gideon's ex-wife and star of "NY/LA" and their daughter, Michelle Gideon, ten years old.

Joe leaps from the stage across the pit into an aisle.

CLOSER ANGLE TO CARRY JOE INTO GROUP.

A second after landing he begins massaging his left hand.

ABRUPT CUT TO:

6

HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. NIGHT.

6

Joe is trying on a large clown nose that lights up. Angelique is seated where we last saw her. Joe blinks the nose on and off. In background we HEAR off-screen LAUGHTER.

6 CONTINUED

6

JOE

Now! That's what I call a real
drinker's nose.

Angelique smiles. Joe looks at himself.

JOE

You know what you get when you give
a drunk a pot of black coffee?

(pause)

A very alert drunk.

ANGELIQUE

Who is also heavy into speed.
Sleeps with a great many women.

*

JOE

Stays awake with a great many women.
Awake. Sleep? Sleep? I don't
even sleep with me.

*

(pause)

A real turn off, huh?

ANGELIQUE

.....just the opposite.

LAUGHTER OUT.

7 RESUME THEATRE.

7

The group has gathered together except for Audrey and
Michelle. Joe hands Murray all the audition cards
except one which he tucks into his back pocket. Murray
has a clipboard.

JOE

I'll make up my mind about the
boys later, but I know which girls
I want.

(pointing to stage)

Roxanne, Astrid, Carol Ann, Marie,
Joan...and Victoria.

DANN

(disbelieving)

...Victoria?...

JOE

(riding over)

...And find out if any of the other
ones are interested in being a swing
dancer.

*

7 CONTINUED

DANN

Victoria!? She can't sing a note.
She's tone deaf, Joey.

JOE

With those legs, who cares?

CHRISTOPHER

Look, Joey, I know I don't know
that much about dancing; but does
she even dance as well as some of
those other girls?

JOE

She will, I promise.

He starts up the aisle as Murray comes flapping after him.

MURRAY

Joey, I know you're in a hurry
and I don't want to bother you,
but I just want to check the
schedule. The dancers go into
rehearsal a week from Monday and
then the other actors and the
book start the following week?

JOE

Same as always, Murray.

Murray scurries to the stage. Joe starts to go and Hecht
gestures him back.

HECHT

Joey...one minute. Can we talk?

Joe returns to the group who have been conferring urgently.
By now Murray Nathan is on stage and in background we hear
him dealing with the chosen dancers. The others will
disperse.

MURRAY

(to male dancers)

Gentlemen, Mr. Gideon will
make up his mind in the next
couple of days and you'll be
notified by phone. Thank
you so much for coming.

(the men begin

dispersing. He

turns to the women)

(MORE)

HECHT

What about Diane? I had her
in three shows and she was
wonderful.

(Christopher nods,
all ad lib
agreement)

DANN

At least, she can sing.
(MORE)

MURRAY (contd)

Ladies, Mr. Gideon has selected Miss Carter, Miss Braithwaite, Miss Stenis, Miss Chapwick,

(Miss Chapwick squeals with delight and hugs Miss Stenis)

...Miss Manson and Miss Porter. Mr. Gideon would like you to know that he has made his selections on the basis of types and the show's needs. The fact that you did not get the job is no reflection on your talent.

DANN (contd)

Now I don't have a soprano. You left me without a soprano. I gotta have a soprano.

JOE

Paul...the tall guy in the back...the one with the blue eye shadow...believe me, he'll hit the high notes.

(Joe glances to the stage)

JOE'S POV. THE STAGE AND PEOPLE.

The rejects have begun to leave with varying attitudes of despondency.

RESUME JOE.

A moment of sympathy, even a slight groan to himself. Joe once more starts to go, leaving a frustrated, bewildered group.

MURRAY (contd)

If any of you are interested in being the swing dancer would you please remain and move over there a moment. I'll be right with you.

(three girls move SR and stand waiting, the others exit)

DANN

I never know if he's kidding me or not.

HECHT

And neither does he.

ANGLE TO INCLUDE JOE, AUDREY AND MICHELLE.

He pauses on his flight up the aisle, grabbing a jacket from Michelle's lap.

MURRAY (contd)

(when just the six remain)

Rehearsals being a week from Monday. Ten o'clock at Broadway Arts. Mr. Gideon

(MORE)

JOE

(to Audrey)

The six that Murray is talking to -- those are the ones I want. Okay with you?

7

CONTINUED

7

MURRAY (contd)
would like you to bring
ballet shoes and character
shoes. Everyone will start
at basic Equity minimum.

MICHELLE
That tall girl, Victoria,
she's so-o-o pretty.

Joe looks at Michelle. *

AUDREY
...Fine with me. *

ANGLE IN THE WINGS. TWO GIRLS.

Two of the rejected girl dancers are changing in the wings.
Murray's speech continues in background.

YOUNGER GIRL DANCER
Oh, fuck him. He never picks me.

OLDER GIRL DANCER
(shrug)
Honey, I did fuck him, and he never
picks me either.

RESUME THEATRE.

Joe leans over to give Michelle a kiss on the cheek. As
he does so:

MURRAY (contd)
You should call our company
manager, Mr. Larry Goldie,
at 555-6818...that's 555-
6818 and he will arrange
for you to sign your contract.
We would appreciate you doing
this as soon as possible.

AUDREY
What about this weekend
with you and Michelle? *

JOE
Oh, Jesus, Audrey, I
gotta work this weekend. *

MICHELLE
(obviously
disappointed)
That's okay.

JOE
Sorry, Michelle. *

MICHELLE
That's okay.

He continues up the aisle.

8

EXT. 44TH STREET. OUTSIDE STAGE DOOR. DAY.

8

Joe moves from the stage door in a big hurry. Reaching
for a pill container, he quickly swallows several
dexedrine tablets. A few steps later he suddenly stops.

8

(CONTINUED)

8 (CONTD)

JOE
(with Michelle on
his mind)
Oh, ... some kind of Father.

He reverses his direction with the same urgency.

9

INT. THEATRE. THE GROUP.

9

On Joe's re-entrance he finds Audrey and Michelle surrounded by the production staff. Audrey is conducting a spirited defense of Joe's selection of Victoria.

HECHT
I don't want to sign that girl.

DANN
If she's in the show, I'm out ...
I walk.

AUDREY
Listen Paul, if you're smart you'll
do exactly what he wants you to do.
Trust him. He's made an awful lot of
money for all of us ... all of us before
and believe me, he'll do it again. Now
if he wants to hire that girl you hire
her and if he wants to hire a three-headed
gorilla go out and find one and hire it.

From the rear, Joe, who has overheard, interrupts.

JOE
Audrey, c'mere.

TWO SHOT. JOE AND AUDREY.

As they meet in the aisle:

JOE
(smiling and whispering)
You know I love you.
(she nods)
And we had a terrific marriage ...

AUDREY
(nods)
... until you screwed it up.

JOE
(nodding)
... until I screwed it up. You're
a great star and you're gonna be
fantastic in this show ...

9 (CONTINUED)

9 (CONTD)

AUDREY

You don't think I'm too old for
the part?

JOE

No, no, c'mon ... you're kidding
... now ...

AUDREY

Have you worked on the script?

JOE

Of course I have.

AUDREY

You're lying.

JOE

Yes.

AUDREY

Joe, it needs a lot of work. Some
of those lines are just terrible.
Please don't make me say them.

JOE

Audrey, I promise you by the
first script reading I'll have it
all fixed, all rewritten ... Now you
made me forget my point.

AUDREY

(as he said it)

We had a terrific marriage.

JOE

Yeah, that's right. Now do me one
small favor, please ...

AUDREY

What is it?

JOE

Stop being my mother! Now watch me
do my father bit.

(turning to Michelle,
smiling)

Hey, Michelle, about this weekend.
If you don't mind hanging around the
cutting room ... I'll have you picked
up after school Friday ...

9 (CONTINUED)

9 (CONTD)

MICHELLE

Will I get to see some of the movie?

JOE

Sure.

He checks Audrey's eyes expecting to get approbation and gets it. Once more he starts back up the aisle; Audrey catches up to him.

AUDREY

(smiling)

Joey?

(pause)

That Victoria??

(pause. She buttons the
top button of his shirt)

Rotten!!

JOE

(smiling, unbuttoning
the same button)

I know, I know.

He exits.

ABRUPT CUT TO:

10 HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. NIGHT. 10

Looking into the mirror, he's trying on a long-haired rock-star wig. Off screen we HEAR a female belter singing "A Good Man Is Hard To Find."

JOE
(into mirror, with
some regret)
Ah-h-h. I screwed up that marriage
because I cheated...oh, man, I
cheated every chance I could get.

CU ANGELIQUE.

Deliberately she puts on a pair of horn-rimmed glasses.

ANGELIQUE
Now, why don't you just lie down
and we'll talk about that little
problem.

JUMP CUT:

Joe is now lying on an analyst's couch, Angelique seated behind him.

ANGELIQUE
(good-naturedly,
a la analyst)
All right, we'll start with simple
word association.

JOE
Oh, I like playing that.

ANGELIQUE
Marriage.

JOE
Screwed up.

ANGELIQUE
Family.

JOE
Screwed up.

ANGELIQUE
Work.

JOE
All there is.

ANGELIQUE

Women.

JOE

(rapidly)

Music, poetry, fireworks, laughter,
bright lights, hips, legs, breasts,
neck...

(begins slowing down)

Lips...hair...

(pause)

...Hope...

ANGELIQUE

(after a pause)

Beauty.

A long pause, he turns slowly, points directly at her. The
looks hold for a moment and then she resumes.

ANGELIQUE

Mother.

JOE

Confusion.

ANGELIQUE

Mother.

JOE

Fat...jolly...

(pause)

...and sexy.

ANGELIQUE

Father.

JOE

Vaudeville.

ANGELIQUE

Father.

JOE

Liar, cheat, womanizer...You would
have liked him. Well...

(claps his hands)

I feel better already. How much
do I owe you, Dr. Kronkheit?

ANGELIQUE

(smiling)

Just your life.

10 CONTINUED

10

JOE

Hmm. You work a lot cheaper than
most analysts.

MUSIC OUT.

11 INT. CUTTING ROOM. CLOSE SHOT TRIPLE HEADED
STEENBECK. LATE AFTERNOON.

11

On the three screens we see clapper slates and hear voices announcing take numbers. Slates say THE STANDUP. SCENES 421A,B,C. Director: Joe Gideon, Cinematographer: Korthaze. Following the slates we CUT into a nightclub where the star of the film, Davis Newman, is performing a monologue. Davis wears jeans and a work shirt and is smoking a cigarette. During the ensuing we will see either the three different angles at once or will isolate each angle.

DAVIS

If I were God and sometimes I think
I am...depends on...

(takes a long hit
from cigarette,
pretending it's
grass...and maybe
it is)

Okay...if I were God, man, every-
body would live forever! No death,
man! No pennies on the eyes for
anybody.

(pause, looks thoughtful)
Well-l-l, there are a couple of
people...like my agent who booked
me into this toilet...

(pause)

Man, I tell ya there are two
things in life that are extremely
difficult to avoid...Death and the
clap. So far I've managed to avoid
one of them.

(indicates an Unsmiling

Man who sits zombie-

like at a ringside table)

This cat has also managed to avoid
one...the clap.

One of the ANGLES for at least part of the monologue includes Kimberly Welles, the co-star of The Standup, sitting with another girl at a ringside table. She is watching Davis with open admiration. At some point we will hear the following dialogue in that ANGLE.

11 CONTINUED

11

KIMBERLY

He's cute. I'd like to meet him.

*

WIDER SHOT.

Sitting at the Steenbeck in the cluttered cutting room are Joe and editor, Eddie Lerner. Joe has a cup of wine and never stops chain smoking. Also working in the room is an eager, long-haired youth, Jonathan, the assistant editor. At the rewind table is apprentice Stacy St. John, a shapely, pretty 19-year old. Although we continue the monologue here in its entirety, it will be seen in bits and pieces against the scene.

DAVIS

You know, man, Death is really a hip thing now. It's...in. But we all have very different feelings about it. I mean, for instance, man, to a Catholic...Death is a promotion! And to Billy Graham ...man, he's really something else. Somebody finally pinned Billy down and said, 'Dr. Graham, what is Heaven really like?' Billy-Baby responded instantly, 'In Heaven,' he said, 'there's no sex but a lot of golf.'

(another hit
on cigarette)

At the end of the word "golf," Joe manipulates the Steenbeck and reverses the film back to "really something else." He reruns the joke to the same place, stops the machine and repeats the action, then allows the film to continue.

DAVIS (contd)

I happen to know that Billy gets off on putters...Then there's our reaction to Death. Like Lenny Bruce said, You're working in a garage, see...a guy comes in and says, 'Guess what, man? Charlie's been hit

(MORE)

(CONTINUED)

11 CONTINUED

DAVIS (contd)

by a truck and he's dead.' And
 you say, 'Oh my God! Charlie's
dead. I can't believe it.'

(starts sobbing)

'How can Charlie be dead? I saw
 him just last night...Charlie's
dead! How can I live without
Charlie? My best friend, man.
 I love Charlie. What am I gonna
 do without him?'

(pause, tears dry up)

Then, man...a chick with big boobs
 and a short skirt walks in and
 says, 'Charlie's dead,' and you
 say, 'Who's Charlie?' That's it
 for Charlie, man.

(pause, he lights
 another cigarette)

There's all this bullshit about
 Death with dignity, man...you
 know what Death with dignity is?
 ...you don't drool.

(pause)

Oh, yeah, man. Death is really
 in. Books, magazine articles,
 TV shows, lectures, Ken and Barbie
 dolls who have a mutual suicide
 pact. There's this lady in
 Chicago, man...wrote a book...
 Dr. Kubler-Ross...Now this chick,
 man...without the benefit of
 dying herself, has broken the
 process of Death into five stages.

(ticking them off)

Anger, Denial, Bargaining,
 Depression, Acceptance. Sounds
 like my Jewish law firm...

(pantomimes answering
 phone, assumes Jewish
 accent)

Good morning, Anger-Denial.

(back to normal delivery)

Okay, man...so here you are.
 You know you're going to die in
 six months...

(assumes a pcse,
 holds up one finger)One: Anger.(exploding in terrible
 rage)

(MORE)

11 CONTINUED

11

DAVIS (contd)

Jesus Christ, Goddamn, son-of-a-bitch, mother-fucker...

(flicks wrist
effeminately)

Oh POO!...

(breaks out of anger)

Now...if you work this first stage right, man, you'll have apoplexy and never have to go through the next four stages. However...if you should happen to get to...

(holds up two fingers)

Two: Denial.

(totally negates any possibility of Death)

No, not me, no. Couldn't possibly be me. Somebody else maybe...but not me. How about my mother, man? She's old, I'm weaned, I'm toilet trained...I don't need her anymore. Goodbye, Mom. You've been terrific...but not me.

(holds up three fingers)

Three: Bargaining.

(looks up to God)

Psssst....Look, man, let's sit down and talk this over like businessmen...a negotiation. Okay? I do not want to haggle. You'll find me a reasonable man, man.

(pause)

The blond...you know, the one on East Sixty-third Street I see on Tuesday nights...gone, finished, I'll never see her again. No more hard drugs... A little grass...maybe?... And, man, I promise I won't flash on subways anymore. So! Have we got a deal?

(pause)

What?...Okay. I'll screw my wife at least once a month. Man, do you drive a hard bargain!

(holds up four fingers)

Four: Depression.

(MORE)

JOE

Ah, it sucks.

EDDIE

What now, Joe?

11 CONTINUED

DAVIS (contd)
 (he becomes infinitely
 depressed, holding
 his head and pacing)
 Boy-oh-boy-oh-boy, man. I'm
 dying. Boy, am I dying!
 Oi weh, am I dying! Nobody's
 dying but me. The doctor's
 not dying. Fourteen thousand
 dollars for seven enemas, man.
He's alive in Florida! And
I'm dying! Oh boy, oh boy.
I'm paying two hundred forty
 dollars a day for this
 hospital room...

(thinks it over)
 At those prices, man, who
 can afford to live? So...
 (holds up five fingers)
Acceptance. I accept.
 (falls to the floor
 in a corpse-like
 position)

Spot light fades. He's in
 BLACK.

JOE
 He's doing it lousy. It's
 shot lousy. And I directed
 it lousy.

EDDIE
 Oh, no...no, Joey, you're
 wrong. I think he's funny.
 I think he's very funny.
 The whole thing is funny.

JOE
 (pointing to
 Steenbeck)
 Why does he have to mumble
 like that?
 (pause)
 I'll tell you why. Because
 I'm an asshole and I let him
 mumble like that.
 (he hits off-switch
 on Steenbeck)

JOE (contd)
 Let's try the long shot.

Eddie examines coding number and calls to the assistant.

EDDIE
 Jonathan, pull out 421D...No, that's
 E...E.

Joe crosses to the rewind table where he keeps his bottle of
 wine. Stacy is rewinding a reel of film. Joe entangles her
 in a seductive embrace from behind, reaching for wine.

JOE
 Excuse me, Stacy. You're in the
 way of my wine.
 (smelling her hair)
 Oooo, Stacy. You smell so...so
 ...so good. What is that you're
 wearing?

STACY
 Joe-ey. You ask me that every
 day. It's Shalimar.

11 CONTINUED

11

JOE
 Oh, that's right. It's Shalimar.
 (goes back to
 Steenbeck, starts
 running film)
 Stacy wears Shalimar all the time.

EDDIE
 How about putting in another
 audience shot. There's that
 great one with the fat couple,
 the guy in the funny suit, and
 they're really laughing.

JOE
 In every theatre in America
 people would rise and say "What
 the fuck are they laughing at?"

12 INT. PROJECTION ROOM. SHOT OF SCREEN. NIGHT.

12

We see a piece of the monologue sequence that has been cut
 together. Over the sound of the monologue, whichever piece
 of it we see:

REVERSE ANGLE TO JOE, EDDIE, JONATHAN AND STACY. KATIE TO
 ENTER.

Joe sits alone, slumped in his seat, still smoking and
 drinking. Stacy sits a couple rows behind him. Eddie and
 Jonathan sit at the console to the rear. The door to the
 screening room opens and Kate Jagger enters. She carries
 a small poodle. Katie is twenty-two, beautiful, a featured
 dancer in a Broadway show. She wears no makeup and is
 dressed in a denim suit. All look briefly to see who has
 entered. By the reactions of Eddie and Jonathan, who
 obviously like her, she is a familiar figure around the
 cutting room. Eddie smiles and whispers.

EDDIE
 Hi, Katie.

JOE
 (not taking his eyes
 off the screen)
 Sit down, Katie.

She moves to a seat behind Joe. He acknowledges her presence
 by raising his left hand, which she takes warmly, at the same
 time gently kissing his neck. There is also a cool acknow-
 ledgment between her and Stacy. Eagerly Katie looks at the

12 CONTINUED

12

screen and almost immediately starts to laugh. Joe gives her one look as if to say 'What is she laughing at?'

KATIE

(with a glance at
watch -- whispers)

Can we have dinner together before
I go to the theatre?

JOE

I can't.

KATIE

Should I come over later?

JOE

We may be working very late...
I'll call.

Katie's eyes go back once more to the screen. She finds something funny, laughs again. She touches the back of Joe's head, then gets up and, with whispered goodbyes to the others, she leaves. A moment later the screen goes white, and the lights of the room come up.

JOE

Anybody got any better ideas?

(silence)

Any idea at all...besides burning
the film?

(silence)

STACY

I like it, Joe. I think it's
really good.

JOE

(cold)

Who asked you, Stacy?

(pause)

Look...let's cut out the Jewish
law firm joke...let's try to get
some of the 'mans' out...sounds
fake hip...

(to himself)

What about the Billy Graham joke?

(to them)

Yeah, let's cut the Billy Graham
joke...a little more tightening.

(begins massaging his left
hand, which he continues
to do for the remainder
of the scene)

(MORE)

12 CONTINUED

12

JOE (contd)

Maybe we can get away with it.

*

A squawky voice comes over the speaker from the projection room.

PROJECTIONIST'S VOICE

Finished? Or do you want to run it again?

JOE

(shouting)

No, thank you, we are finished!

EDDIE

(politely)

Thanks, Irv. We're finished.

Eddie flicks off intercom. Joe still sits slumped in his seat, staring blankly at the screen.

*

*

MUSIC: GUITAR INTRO TO "PERFECT DAY" BY HARRY NILSSON. THE SONG WILL CONTINUE OVER AND THROUGH THE FOLLOWING SCENE.

JOE

Do you suppose Stanley Kubrick ever gets depressed?

13 INT. JOE'S APARTMENT. TO CARRY JOE. HALLWAY TO FRONT DOOR. NIGHT.

13

Drunk, carrying a drink in one hand and a glass of wine in another, Joe moves unsteadily toward the front door in response to the buzzer.

EDDIE (V.O.)

You wanna make those changes tonight, Joey?

*

JOE (V.O.)

No...I think I'll work on the show. I start dance rehearsals in a week, and I don't have one idea in my head.

*

*

ANOTHER ANGLE AT DOOR.

He opens the door to reveal Victoria. He hands her the glass of wine. At that moment, we hear sung:

13 CONTINUED

13

IT'S A PERFECT WAY
TO END A PERFECT DAY

ABRUPT CUT TO:

14 HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE.
NIGHT.

14

He wears a plumed hat and is applying a Cyrano-like nose. Off screen we HEAR instrumental guitar and rhythm of same song. Also from off screen a wash of blue light hits him as he's adjusting his nose.

JOE

(to unseen lighting man)
Too strong. Down two points. *
(the adjustment is made,
the nose applied, the hat
cocked, Joe assumes the
flamboyance of an old
fashioned actor)
Oh, what foolishness I would
spout...what insipid insincerities
...just to seduce her....
(resuming normal attitude)
Whoever "her" happened to be at
the time.

ANGELIQUE

Never any regrets?...guilt?

JOE

Only... *

ANGELIQUE

(finishing for him)
...when I got caught. *

15 INT. JOE'S LIVING ROOM. JOE AND VICTORIA. NIGHT 15

The room is lit only with candles.

CLOSE UP. JOE.
He pours wine.

CLOSE UP. PHONOGRAPH TURN TABLE.
We see record spinning.

CLOSE UP. JOE
He lights a joint, takes a hit, passes it to Victoria
who also takes a hit.

LONG SHOT. JOE AND VICTORIA.
The two are now dancing slowly barely moving. Joe is
being very free with his hands. We hear sung:

IT'S A PERFECT WAY
TO END A PERFECT DAY

Guitar instrumental continues under.

JOE
.. uh ... you've really got ...
something ... special.

VICTORIA
All right. All ri-i-ight! I want
so to be a movie star.

JOE
Oh.

VICTORIA
Ever since I was this big ...
(indicating three year
old height)
... I wanted to see my face on
the screen f-o-o-rty feet wide.
(extends arms)

JOE
Un huh.

She moves away from him to the window, strikes a pose
with the entire city backlighting her.

VICTORIA
(touching her hand to the
back of her head in a Delsar-
tian gesture)
I've always depended on the kindness
of strangers.
(never breaking the pose)
You're looking at my nose aren't you?

15

CONTINUED

15

JOE

No.

VICTORIA

It's crooked see it goes
to the left.

JOE

Oh yeah.

VICTORIA

I could always get that fixed.
Like this.
(gesture with finger)

JOE

Sure.

VICTORIA

I mean do you think I could be?

JOE

Huh?

VICTORIA

You know a movie star, I mean
in the movies.

JOE

(still touching her hips,
breasts, etc.)
Look, that's a heavy question.
I don't know anybody who could
answer that. It's a freaky
business, you know.

VICTORIA

Yeah, I know all about that.
But like I want to know what you
think? I mean do you think I
could be a movie star?

He glances at the clock. It reads nine forty-five.

ABRUPT CUT TO:

16 HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. NIGHT 16

Instrumental of "Perfect Day" continues.

16 CONTINUED

16

JOE
 (an old actor role)
 On occasion, overwhelmed by
 desire and haunted by the swift
 fleeting of time, I might even
 possibly risk the truth.

17 RESUME LIVING ROOM. JOE AND VICTORIA

17

JOE
 (looks back from clock)
 No.

VICTORIA
 Even with a nose job? .

When he shakes his head "no", she sighs.

VICTORIA (CONTINUED)
 ... well ... that's fair. It is
 a freaky business, though. You
 could be wrong, right?

JOE
 Right.

VICTORIA
 I don't dance so hot either,
 do I?

JOE
 But you will I promise.

VICTORIA
 (she breaks away, looks
 out window, pause)
 Wanna go to bed?

JOE
 (almost to himself)
 It is a freaky business.

ABRUPT CUT TO:

18 HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. NIGHT. 18

As Joe strips off his nose:

ANGELIQUE
 Truth ... the final ploy.

18A RESUME LIVING ROOM. JOE AND VICTORIA

18A

She slowly starts up the stairs. He grabs a wine bottle
 and staggers after her. As he goes, he takes off his
 shirt -- drops it on the stairs. During we hear sung:

18A CONTINUED

18A

RIDE WITH ME
GLIDE WITH ME
STAY BY MY SIDE
WITH ME THROUGH THE NIGHT

RIDE ON THE WINGS
OF THE ANGELS OF LOVE
WHO ARE ON OUR SIDE

19 INT. OUTER HALLWAY OF JOE'S APARTMENT. ANGLE TOWARD 19
FRONT DOOR. KATIE AND DOG. NIGHT.

The following lyric is heard sung through the succeeding action.

IT'S A PERFECT WAY
TO END A PERFECT DAY
IT'S A PERFECT WAY
TO SAY I LOVE YOU

Katie steps into the hallway leading the dog on leash. CAMERA FOLLOWS her to the door of Joe's apartment. With her own key she opens the door.

20 INT. APARTMENT. TO FOLLOW KATIE. NIGHT. 20

Katie glances at clock. It reads twelve thirty-one. Katie's assumption is that Joe is asleep. She walks to the kitchen where she refills the dog's water dish. From the refrigerator she takes a carton of milk and fills a glass. Carrying the milk, she starts upstairs. Unleashed, the dog follows. On the way, she notices Joe's shirt -- hesitates but continues.

21 INT. JOE'S BEDROOM. KATIE AND DOG. 21

Katie enters the bedroom, comes to a dead stop.

KATIE'S POV. JOE AND VICTORIA.

She sees Joe and Victoria in bed. Both are asleep. On a bedside table are white wine bottles and half filled glasses. There are thick candles, still burning, heavy with drippings. HERE IS WHERE THE LYRIC ENDS WITH THE LINE:

IT'S A PERFECT WAY
TO SAY I LOVE YOU.

The dog starts yipping.

MUSIC CODA CONTINUES OVER THE FOLLOWING.

21 CONTINUED

RESUME KATIE.

She reacts, staring for a moment. A mixture of disappointment, hurt...resignation. There is an inadvertent, small sigh.

RESUME JOE AND VICTORIA.

Both awaken. Joe sits up.

WIDE SHOT.

KATIE

...I'm sorry...o-o-o, am I sorry.

She starts to go.

JOE

...Katie...

He starts to get up.

KATIE

(leaving)

...I should have called first.

She leashes the dog and leaves.

JOE AND VICTORIA.

JOE

(softly)

Ah, shit...

VICTORIA

Did I like screw anything up?

JOE

No...it's my fault. I was supposed to call her and tell her to come or not to come...I forgot all about it.

Pours another glass of wine. Turns to Victoria, pulls back the sheet a bit, looks at her nude body.

MUSIC SEGUES INTO STRIPPER TYPE MUSIC.

ABRUPT CUT TO:

21A HALLUCINATORY DRESSING ROOM. JOE, ANGELIQUE AND JOE'S MOTHER. NIGHT.

21A

Angelique is nude. Joe's mother is exactly as he has

21A CONTINUED

21A

described her: a jolly, outgoing fat woman. She wears a flowered house dress from the 50's. She treats Angelique as though this is a favorite girl of Joe's that he has brought home for the first time and obviously pays no attention to her nudity. Joe is fascinated by the meeting, watching it at all times in the mirror, at the same time experimenting with an eyebrow pencil. At times he and Angelique make eye contact, both amused by the mother's enthusiasm and her total misinterpretation of her son's life.

MOTHER

I'm Joey's mother. Ever since he was this high he's had such a crush on you.

ANGELIQUE

(looking at Joe)

I've always been fond of Joe, too.

MOTHER

Of all the children, he was the least worry. He worked in all those cheap burlesque clubs... always around stark naked girls. But did it bother him? No! He never paid any attention...never even looked at them.

Joe and Angelique exchange a look.

22 INT. NIGHTCLUB. (1951) STAGE. CLOSE SHOT STRIPPER'S TASSELLED BREASTS. NIGHT. 22

CAMERA slowly pulls back. We see that the STRIPPER MUSIC is played by a three piece combo -- piano, drums and saxophone. With professional dexterity the stripper is whirling tassels in opposite directions. When the entire set is revealed we see that we are in a large, cheap night-club with a capacity of two hundred. There are, however, only fifteen or twenty customers.

23 BACKSTAGE. TEENAGE JOE (to be played by a young actor-dancer). 23

At age fourteen, Joe works in this sleazy burlesque night-club in Chicago. Between shows he sits in a corner surreptitiously studying a first year Latin text, mumbling conjugations. Not yet fully costumed, he will be seen wearing white top hat, white tie and white tails. Off stage the stripper MUSIC CONTINUES. Behind Joe, another

23 CONTINUED

23

stripper appears, a coat covering her costume. She has just come from the front of the club where she has been hustling drinks.

JOE
(mumbling)
Amo, Amas, Amat...I love...you love
...he, she, it loves...

Aware of stripper, he quickly closes the book. She stops, grins.

SECOND STRIPPER
Hey, kid, what have you got there?

JOE
Just a book.

She takes the book away from him. Off screen we HEAR the end of the stripper MUSIC, scattered applause and ad lib thank yous from the MC.

SECOND STRIPPER
First year Latin??...How old are you?

JOE
(quickly)
Nineteen.

SECOND STRIPPER
(just as quickly)
What year were you born?

JOE
(caught)
Nineteen thirty...uh, uh...nineteen
thirty...uh...

SECOND STRIPPER
Try nineteen thirty-four.

JOE
Right! Nineteen thirty-four.

SECOND STRIPPER
Now try nineteen thirty-two.

Trapped in the lie, Joe just lowers his head.

SECOND STRIPPER
(knows he's lying)
Uh-huh.
(with a big grin, she
hands him back the book)

24 INT. DRESSING ROOM. THREE STRIPPERS. NIGHT.

One Stripper has just finished performing, the Third - preparing for her performance by putting on pasties, eye lashes, etc. as the Second Stripper enters and takes off her coat.

SECOND STRIPPER

Hey, ya want a laugh? That tap dancer is only a kid. He can't be any more than thirteen or fourteen.

THIRD STRIPPER

You're kidding!

25 RESUME JOE IN HALLWAY LEADING TO STAGE.

25

He is preparing to go on, putting on his jacket and snapping open his top hat. He is nervous and apprehensive. Off, we hear the Comic-MC.

MC (O.C.)

And now ladies and germs, I want to introduce Chicago's tap dancer-extraordinaire...Oh wait...

26 INT. NIGHTCLUB. ANGLE FAVORING MC.

26

The MC is a Pinky Lee type -- wears a fedora hat.

INTERCUT BETWEEN THE MC AND THE YOUNG JOE.

MC

(imitating Bert Lahr)

...just a moment, just a moment... You there, the lovely lady who just walked in...that's right, lady, you with the mink coat. Can you tell me, madam, I mean Miss... How did you get that lovely mink coat? Don't bother to answer that. We know. The same way minks get minks. Speaking of rich people, my family is in the iron and steel business. My mother irons and my father steals...

Over sporadic laughter, the Comic continues a series of jokes on a similar level.

27 ACROSS YOUNG JOE.

27

He is warming up. Behind him the doors of the dressing room

27 CONTINUED

open and the three half-nude strippers, anticipating great fun, stalk the unaware Joe.

THREE STRIPPERS.

(as they move in on him)

So you're only fourteen...First
year Latin?...Is your Mommy
waiting out in the car for you?
...You better stop lying or your
nose will grow...Oooooo, something's
growing..

By now they have surrounded him. The Second Stripper holds out a naked breast and thrusts it into his face.

SECOND STRIPPER

Say something in Latin, baby.

THIRD STRIPPER

(now rubbing and
addressing his groin)

Little boy blue,
Come blow your horn.
The sheep's in the meadow...etc.

JOE

(terrified)

Please don't do that!...Please stop!
...I've got to go on!!...Don't...
Please!!!

They continue teasing, titillating, massaging.

YOUNG JOE'S POV.

A very large naked breast.

ABRUPT CUT TO:

28 HALLUCINATORY DRESSING ROOM. JOE, ANGELIQUE AND
MOTHER. NIGHT.

28

The three are in the same position as before.

MOTHER

All he ever cared about was to be
perfect on stage. He's such a
good boy...three times he won
first prize for knowing more Bible
verses than anyone else in Sunday
School.

Joe winks at Angelique.

28 CONTINUED

MOTHER (contd)

Joey never did anything to disappoint me.

The mother continues chattering -- now in MIME.

Joe fixes eye contact with Angelique. They look at one another for a long moment.

MUSIC OUT.

29 NIGHTCLUB. BACKSTAGE. JOE AND STRIPPERS.

29

With a breast thrust into his left eye, Joe is in utter panic; tries to avoid the inevitability by intense concentration on something else. He clenches his fists, his body becomes rigid.

JOE

(rapidly, mechanically)
Yea, tho I walk through the valley
of the shadow of death I will fear
no evil for Thou art with me. Thy
rod and Thy staff, they comfort me.

STRIPPERS

Rod?!? Staff?!? Now you're
talking, sweetie.

MC (O.C.)

And here he is, folks...Tops in
Taps...Mr. Joe Gideon!!!

A little fanfare. Nothing happens.

ECU JOE LOOKING DOWN AT HIS CROTCH.

Girls are giggling. He whimpers.

JOE

Oh, my God...

ANGLE ON MC.

MC

(impatiently)
As I was saying, folks. Tops in
Taps...Mr. Joe Gideon...and here
he is, I hope...

Fanfare.

29 CONTINUED

29

RESUME JOE.

JOE
 (groaning with
 embarrassment)
 Ahhhhhhhhhhh.....

He exits through curtain.

30 ANGLE ON STAGE.

30

Joe starts his tape number: SWEET SUE - stop time.

31 SHOTS OF AUDIENCE TO INTERCUT WITH JOE.

31

Indifferent to the performance, some of the audience begin to notice that Joe has a problem (a prominent stain on his immaculate white trousers). There is pointed laughter until all are aware of his predicament. Completely humiliated, tears come into Young Joe's eyes as he continues to tap dance -- and cry.

DISSOLVE:

32 INT. JOE'S BATHROOM. ECU JOE'S EYE. DAY.

32

The sound of music and tap dancing from preceding scene slowly fades as the Visine drops are applied.

MONTAGE: Morning waking routine continues: Vivaldi cassette, Alka Seltzer, cold shower, dexedrine, coffee, "It's show time, Folks," etc.

33 INT. BROADWAY ARTS VOCAL ROOM. JOE, HECHT, AUDREY, CHRISTOPHER, DANN. DAY.

33

At the piano Paul Dann is enthusiastically demonstrating a new opening song for the show NY/LA. During his performance it is obvious that Hecht and Christopher are delighted with the number. Joe sits listening, intently and without emotion. Audrey sits near by and occasionally checks Joe for any reactions. Dann ends with a flourish to immediate ad-libs of approval from Hecht and Christopher. The three men look first to Audrey.

DANN
 (to Audrey)
 What do you think?

AUDREY
 (shrugs, pointing to Joe)
 Ask the man.

33 CONTINUED

DANN

...Joe??

JOE

(hesitantly)

...uh...well, I think it's okay...

(pause)

...let me see what I can do with it.

Dann is slightly disappointed. To assuage him:

HECHT

Catchy and bouncy.

CHRISTOPHER

I think it's wonderful, just
wonderful.

33A INT. BROADWAY ARTS. JOE, MURRAY, GRETCHEN, DANCERS, 33A
DRUMMER, PIANIST.. DAY.

We're in a typical large rehearsal room in the Broadway area. Twelve dancers, six boys and six girls, are learning the beginnings of a Dance Number choreographed to the music of the song Dann just demonstrated. In addition we see a piano player and a drummer. Murray Nathan sits in the corner. After a brief eight bars, Joe blows the whistle to interrupt.

JOE

Hold it. Jesus Christ!!
(rubs his chest and
massages left arm)

...You can do better than that.
Victoria, you're dancing like
you have salamis for feet.
(nodding to Gretchen)
Again...

The dancers are intimidated.

GRETCHEN

...five, six, seven, eight...

They commence dancing again.

JOE

(blows whistle,
stops them)

Hold it. I've got an idea. I want
to try something. Joan, come here.
(she does)
(MORE)

33A CONTINUED

JOE (contd)
Lie down on your back.
(she does)
Now, spread your legs open.
(she does; he kneels
between her legs)
I've got an idea I'd like to try.
(he lies down on her)
Now, wrap your legs around me.
(she does)
Astrid, come here. Now I want
you to put your left knee on my
back and go into arabesque.
(Astrid does as told)
Joan, keep opening and closing
your legs. Very...slowly.
(by now Joey has entwined
the three of them in a
comical sexual position,
turns to mirror, asking)
Does that look like anything?

All laugh.

ABRUPT CUT TO:

34 HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. 34
NIGHT.

Joe is slicking his hair in a Valentino, patent-leather
hair do. Off screen we HEAR a TANGO.

*
*

JOE
Have you ever...slept with another
woman?

ANGELIQUE
Yes.

JOE
...I once tried living with two
girls...two girls at once...

ANGELIQUE
Your "noble experiment".

*

JOE
(nods)
...lasted five and a half months...
(he rises)
We lived together...

*

34 CONTINUED

Menage Partners #1 and #2 appear. They are two attractive young girls. Smoothly, Joe and the girls begin to TANGO. As they dance, the two girls alternate the following lines.

MENAGE PARTNERS #1 & #2

...Laughed together...
 ...Drank together...
 ...Smoked together...
 ...Popped poppers together...
 ...Slept together...

The two girls continue to dance. Joe sits down next to Angelique.

JOE

Woke up one morning...one of them
 was gone.

Partner #1 moves off as Partner #2 continues to dance.

JOE (contd)

On the bureau she left a note.

TIGHT CLOSE UP. MENAGE PARTNER #1

MENAGE PARTNER #1

(emotionally -- tearful)

"I'm sorry I cannot share you anymore!
 I want you all to myself or not at
 all. Please...please try to under-
 stand."

TWO SHOT. JOE AND ANGELIQUE.

JOE

(slightly over dramatic)
 ...I not only understood, I was
 flattered...flattered that she
 felt so strongly about me...

ANGELIQUE

How did you know the note was to
 you?

He looks startled.

ANGELIQUE (contd)

It could have been addressed "To
 Whom It May Concern."

Joe laughs. Enchanted, he tentatively reaches out to touch
 her face.

ABRUPT CUT TO:

35 EXT. 44TH STREET. OUTSIDE STAGE DOOR. JOE. DAY. 35

Joe's hand swiftly moves to his chest. He feels an extreme shortness of breath. Puzzled, he leans against the wall.

ABRUPT CUT TO:

35A HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. 35A

Just before his hand reaches her face, Joe hesitates, then slowly withdraws his hand. He rises and starts back to the dressing table.

ABRUPT CUT TO:

35B 44TH STREET. JOE. 35B

Normal breath regained, Joe shows obvious relief. He begins massaging his left hand and slowly moves off as though to turn into Shubert Alley.

36 INT. CUTTING ROOM. JOE, EDITING STAFF, PENN. DAY. 36

Joe sits alone, working the Steenbeck backwards and forwards, sipping wine and chain-smoking. We see and hear part of the Davis Newman monologue. Jonathan and Stacy work at their individual chores. Everyone is terribly fatigued. Off to the side are THE STANDUP's producer, Joshua Penn, and Eddie Lerner. Penn holds time sheets and is in an obvious state of anxiety. Determinedly, Penn crosses over to the Steenbeck. Joe continues, obsessively, to work.

PENN

Joey, I've got to talk to you about these time sheets...three weeks we've been on triple time and the brass is eating my ass out. You shot eighty-two days on a sixty-five day schedule. On a four month editing schedule, you've gone seven months. We're already two million two over the original budget. I mean, God created the entire world in six days and never went on overtime once. You can't even cut an hour and a half movie in seven months...on triple time, yet. Now, Joey, I just hate to do this and I'm usually a very calm man; but this whole thing has got me terribly crazy. I must put my foot down. This whole thing has gotta stop. It's just got to stop!! It has to stop!! It just simply must stop!!!

36 CONTINUED

Joe has remained unresponsive during the preceding.

JOE

Joshua, I made some changes in the monologue. I think it's better. Take a look.

He turns on the Steenbeck and maneuvers Penn to a position where he can watch it. He picks up his coat, pops some dexedrine, washes it down with the remains of his glass of wine, kisses Stacy on the neck.

JOE

I've gotta get back to rehearsal...

(to Stacy)

Mmmm. You smell good.

STACY

(sniffing at Joe)

So do you. California Chablis?

He slowly moves his hand up to her breast. She giggles and moves it away. He repeats the action, she moves it away. At the same time, he addresses Eddie:

JOE

Eddie, I'll meet you back here at five thirty. We've gotta work tonight...late. Nice seeing you, Joshua.

Before anyone can answer, he goes. Penn is completely involved in the film and watches for several moments.

PENN

(almost to himself)

Oh, my God, it is better.

(pause)

God help us all. It is better.

36A INT. BROADWAY ARTS. LARGE REHEARSAL ROOM. JOE AND MICHELLE. NIGHT.

36A

It is raining outside. Almost midnight. Michelle sits next to the rhythm machine. (This is a machine used frequently by dancers and choreographers with which you can get various tempos and rhythms.) Joe is experimenting with some slapping rhythms on his thigh. Michelle, watching intently, occasionally tries to imitate.

JOE

(as he tries a certain rhythm)

I've got this idea where everyone on

(MORE)

36A CONTINUED

36A

JOE (contd)
stage will be slapping at the same
time but all doing different rhythms.
Push up the tempo.

Michelle moves to the machine, pushes a knob. The tempo
increases. After experimenting a bit more, Joe gives up.

JOE (contd)
No, that stinks.
(to Michelle)
Flip that knob on the right to
a waltz and slow down the tempo.

This she does. We now hear the rhythm of a waltz.

JOE (contd)
(to Michelle)
Come here. I want to try a few lifts.

During the following, Joe will be lifting, carrying and
turning Michelle in various positions. He instructs her
as they move. She obeys each instruction.

JOE (contd)
First, sit on my shoulder and put
your leg in arabesque.
(he begins turning her)
How are things at home?

MICHELLE
Oh, okay.

JOE
Be careful now, I'm going to drop
you backwards.
(he does)
Anything on your mind? Now, arch
your back.

MICHELLE
(as she obeys his
instruction)
Well, I promised Mom I wouldn't
bring it up, but.....

JOE
But you are going to bring it up.

They continue to move around the floor in various positions.

36A CONTINUED

36A

MICHELLE

Well, it's just that I keep wondering, Dad.

JOE

Now, hang on, I'm going to lift you.

(he does)

What are you wondering about?

MICHELLE

Why you don't get married again.

JOE

Now, do a head roll...slow...
I don't get married again because
I can't find anyone I dislike
enough to inflict that kind of
torture on.

MICHELLE

(ignoring his response)

Why don't you marry Katie? She's
terrific.

JOE

Yeah, she is...which is exactly
why I won't marry her. Now, go
off in the corner...run and jump
at me in a stag leap...I'll catch
you.

MICHELLE

(as she crosses
to corner)

What about Victoria? You're not
too crazy about her.

(she runs -- jumps --
he catches her)

What about the blonde?

JOE

What blonde?

MICHELLE

The one in Philadelphia with the
television show that Mom keeps
talking about.

JOE

Why is it so important to you that
I get married again?

36A CONTINUED

36A

MICHELLE

Cause then you'd settle down and
stop screwing around.

JOE

Michelle, watch your language.
(glances at his watch)
Oh, my god, it's almost midnight.
I gotta get you home.

Throwing her over his shoulder in another lift, he starts
toward the door.

MICHELLE

Oh, Daddy, can't I stay for a
little while? This is fun.

JOE

Oh, no, your mother'll kill me.

By now they are out the door into the hallway.

36B

INT. BROADWAY ARTS HALLWAY. LEADING TO ELEVATOR.
JOE AND MICHELLE. NIGHT.

36B

CAMERA tracks them to the elevator.

MICHELLE

Besides, if you got married again
then I'd have another mother. I'm
the only kid in school who doesn't
have at least two mothers and two
fathers.

By now they are at the elevator. The elevator door
opens. Still carrying her, they enter.

JOE

(laughs)
Poor, underprivileged child.
(hugs her)
Michelle, I love you.

MICHELLE

You say that to all the girls.

JOE

(affectionately)
Nobody likes a smart ass kid, Michelle.

The elevator door closes.

36C INT. ENTRANCE HALLWAY. BROADWAY ARTS. JOE AND MICHELLE. NIGHT. 36C

As they come out of the elevator, Joe still carries Michelle only now in a slightly different lift. As they cross to the front door: *

MICHELLE *

If you got married, maybe you'd have a baby and maybe I'd have a little brother.

JOE *

I'll call Hertz tomorrow and rent you a brother.

They exit the front door.

36D EXT. ANGLE FROM HALLWAY TO BROADWAY. JOE, MICHELLE, DRIVER AND CAR. NIGHT. 36D *

It is raining heavily. A limousine waits at the curb. Joe hustles her to the car, opens the back door and tosses her into the back seat. The car takes off. Joe waves. He turns and re-enters the hallway. He is soaking wet. Popping a dexedrine he heads for the elevator. *

37 INT. JOE'S BATHROOM. DAY. 37

MONTAGE: The morning waking routine: Vivaldi cassette, Alka Seltzer, cold shower, Visine, dexedrine, "It's show time, folks" into mirror, etc.

37A OMIT 37A *

38 INT. BEDROOM. KATIE, JOE. DAY. 38 *

Katie is sitting up in bed. Joe hands her a cup of coffee, gently touches her cheek. As he does so:

ABRUPT CUT TO:

39 HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. NIGHT. 39

Joe is experimenting with make-up, having drawn vertical and horizontal black lines on his face. The flirtatious attitude is deepening between them. The MUSIC is a sentimental love song.

JOE

You believe in love?

39 CONTINUED

39

ANGELIQUE

(nods yes)

You don't.

JOE

I don't really know what it is.

- *

MUSIC OUT..

39A RESUME BEDROOM. JOE AND KATIE.

39A *

Joe is at the bureau collecting his keys, wallet, etc.

KATIE

(sipping the coffee,
looks at him a moment)

Joey?...

JOE

...yeah.

KATIE

(hesitatingly)

...They've asked me to go on tour
with the show.

JOE

How long?

KATIE

...six months.
(really testing)
What do you think?

ABRUPT CUT TO:

39B HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. 39B *
NIGHT.

MUSIC IN.

ANGELIQUE

But you say it all the time.

JOE

Yeah, I say it a lot...a lot...

MUSIC OUT.

40 RESUME BEDROOM. JOE AND KATIE.

40

JOE
I love you, Katie...but I think
...you have to do what's best
for you.

KATIE
Meaning?...

JOE
Well...for your good, I think you
should go.

He exits into the bathroom. She sits for a moment looking
at bathroom door, then reaches for her purse, takes out
small address book, looks up a phone number, then dials
the bedside phone.

KATIE
(into phone)
Michael? It's Katie...Kate Jagger.
(a little laugh)
Well, I'm a little surprised myself
...So, did you mean it about dinner?
...Well...how about tonight?...Good.
Let's make it eleven at Wally's.
Me too. Goodbye, Michael.

She hangs up the phone.

JOE
Who the hell was that?

KATIE
Michael Graham.

JOE
Who the hell is Michael Graham?

KATIE
A dancer in my ballet class.

JOE
Straight or fag?

KATIE
Straight.

JOE
What kind of bullshit is that?

KATIE

Oh...it's okay for you to go
out with any girl in town...do
anything you want with them...
any time you want...but I'm not
allowed to do anything, right?

JOE

Right.

KATIE

(going into in-
articulate frenzy)

Jesus Christ! You are...you really
are...Ohhh, damn...why can't I ever
think of the right thing to say at
the right moment? Ten minutes from
now I'll know exactly...

(frustrated)

You are...you are...

JOE

(holds up his hands)

Let me save you ten minutes...I'm
self-centered. I...

KATIE

(stopping him)

Stop directing! You never stop
directing! This isn't a show.
It's my life. So for once just
stand there and listen.

(a pause, she concen-
trates with her finger
to her forehead)

JOE

Will it take long?

KATIE

Gideon, you bastard, you are self-
centered to the point of being
Proustian.

(throughout ensuing
speech he nods in
agreement with each
accusation)

You are unequivocally egotistical.
You are religiously devoted to the
double standard. But most of all
you are a blatant, irredeemable
hypocrite. The Mount Everest of
hypocrites.

40 CONTINUED

40

JOE
Not bad for someone who pleads
inarticulateness.

*

*

He exits into the bathroom and instantly re-emerges in
a towering rage.

JOE
How dare you use my telephone...
my telephone!...to call somebody
who is not a fag.

*

Back into the bathroom and instantly reappears.

JOE (contd)
Don't I give you everything you
want. Is there anything...
anything you've ever asked for
I haven't given you?

KATIE
(with exaggerated
politeness)
Oh, yes, Joe, you are extremely
generous.

JOE
Right.

KATIE
I just wish you weren't so generous
with your cock.

ABRUPT CUT TO:

40A TRIPLE HEADED STEENBECK.

40A

We see three CAMERA ANGLES of Katie having just delivered
the above line. Joe's hand reaches in and reverses the
film of all three ANGLES. He then plays it back so that
we see and hear the line repeated. He then repeats the
action, backwards and forwards, one more time.

40B RESUME JOE.

40B

JOE
(thoughtfully)
...that's good...

40B CONTINUED

40B

He slowly exits into the bathroom. She sits quietly on the bed.

INTERCUT BETWEEN THE TWO.

JOE
(takes a long pause
looking at himself
in the mirror, then
suddenly, even sharply)
Katie?

KATIE
I'm here.

JOE
About that goddamn tour...
(this is not easy
for him to say)
ah...please don't go...please.

KATIE
(not believing she
heard right)
What did you say?

JOE
...please.

She smiles.

ABRUPT CUT TO:

41 HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE.
NIGHT.

41

Wearing white gloves, Joe is practicing a series of theatrical gestures. Angelique is smoking a long black cigarette. Off screen we HEAR a SAND DANCE.

ANGELIQUE
That's some set of rules you had
for her.

Suddenly a pin spot hits Joe. He makes a rather theatrical gesture with his hands in farewell and freezes. The pin spot slowly irises out, leaving Joe in silhouette and Angelique in the backlight.

ANGELIQUE
No, I don't think so, Joe. Too
Las Vegas-sy.

41 CONTINUED

41

JOE

You're right.

He snaps his fingers and two side lights hit him.

ANGELIQUE

Sooner or later, of course, Katie would have to betray you.

JOE

Yeah, I know.

ANGELIQUE

But as long as you could get away with it, right?

JOE

Right. *

ANGELIQUE

Everything for you, nothing for her. *

JOE

That's contemporary thinking, isn't it? *

(pause)

Why do you suppose she put up with it?

ANGELIQUE

(smiling)

I can think of many reasons for wanting to be with you.

JOE

Don't bullshit a bullshitter.

SAND DANCE OUT.

42 INT. BROADWAY ARTS. JOE, DANCERS, GRETCHEN, PIANIST, DRUMMER. DAY.

42

The dancers are learning a thirty-two bar combination. Joe has concluded that to get Victoria away from her artificiality and amateurism, he must first break her down completely, then remold her. So, while they dance he relentlessly criticizes Victoria: "Stop that fake smiling, Victoria...This is not a high school play, Victoria...Being pretty is not enough, Victoria, you still have to dance..." etc. At some point Victoria's hand is raised above her head. Joe blows whistle. MUSIC and dancers stop. With no attempt at gentleness, Joe lifts her arm and moves it to another position.

JOE

No, not that way, Victoria.
This way!!! Now, keep it there!

Victoria mumbles under her breath 'you sonovabitch,' then starts to cry. Having achieved his objective, Joe turns, crosses a couple of steps to a table, picks up a couple of Kleenex from a box, goes back and hands them to Victoria. Taking her gently by the hand, he leads her to the barre. They stand side by side; their backs are to the CAMERA. The other dancers drift away.

JOE

I'm sorry.

VICTORIA

(still sobbing)

No, you're right. I'm terrible...
I know I'm terrible...I can't like,
seem to do anything right...I look
in the mirror and I'm embarrassed
...Maybe I should quit...I just
can't seem to, like, do the work...

JOE

(putting his arm
around her)

Look, I'm rough on you because
I know you can do the work. It
would be easy to let you go, but
I'm not going to. I want you to
stay.

VICTORIA

Are you gonna keep yelling at me?

JOE

Probably...but try to trust me...
okay?

She nods and blows her nose. He touches her cheek reassuringly.

JOE

Okay. Here we go, everybody.
From the top.

The dancers return to the center of the room and begin dancing the combination again. After a few steps, Joe looks to Victoria. She looks at him. He mouths, "Better."
Pleased, she smiles.

42 CONTINUED

42 CONTD

JOE

I'm sorry.

VICTORIA

(still sobbing)

No, you're right. I'm terrible...
I know I'm terrible...I can't like,
seem to do anything right...I look
in the mirror and I'm embarrassed
...Maybe I should quit...I just
can't seem to do anything right.

JOE

(putting his arm
around her)

Look, I can't make you a great
dancer. I'm not sure I can make
you a good dancer. But if you stick
with it and don't give up I can
make you a better dancer...and I'd
like very much to do that...stay.

VICTORIA

Are you gonna keep yelling at me?

JOE

Probably.

VICTORIA

I'll stay.

She blows her nose. He touches her cheek reassuringly.

JOE

Okay. Here we go, everybody. From
the top.

The dancers return to the center of the room and begin
dancing the combination again. After a few steps, Joe
looks to Victoria. She looks at him. He mouths, "Better."
Pleased, she smiles.

NOTE, NOTE, NOTE:

PLEASE CHANGE YOUR PAGE 51-52 TO PAGE 51.

43 INT. BROADWAY ARTS VOCAL ROOM. JOE, LARRY GOLDIE, JONESY HECHT, TED CHRISTOPHER, DOCTOR. DAY. 43

An insurance examination. Joe and the Doctor, the latter an elderly hack, sit facing each other on straight chairs. The Doctor is listening through a stethoscope placed on Joe's chest. Joe waits with bemused anticipation as the three NY/LA producers wait anxiously. Both the Doctor and Joe have long-ashed cigarettes drooping from the corners of their mouths. Lowering the stethoscope, the Doctor turns to where he has his insurance form on a table. He picks up a pen. Joe goes into a real paroxysm of coughing to which the Doctor pays no attention. All three producers laugh very nervously.

HECHT

Well...does he pass???

Doctor just nods and signs the form.

JOE

(through cough)

Good, I'm now worth a million dollars.

GOLDIE

(jovially)

That's only if you die before February 1st.

JOE

(as he exits)

Schedules, schedules...always schedules.....

44 INT. CUTTING ROOM. CLOSE SHOT. KIMBERLY ON STEENBECK. NIGHT. 44

On the screen we see a close up of Kimberly in an exterior (daytime) location. On the film we HEAR the off-camera voice of Joe as he directs Kimberly. She will react to each direction.

KIMBERLY

Where do you want me looking, Joey?

JOE (O.C.)

Camera Left, Kimberly.

(when her eyes turn)

No, Kimberly, your other left.

WIDER ANGLE. JOE, EDDIE, STACY AND JONATHAN. NIGHT.

Eddie runs the Steenbeck, Joe sitting next to him. Joe is

44 CONTINUED

44

drinking wine and leafing through the script of NY/LA.
In the background Stacy and Jonathan are busy at their
jobs.

Joe's Off-Camera instructions
to Kimberly continue through-
out the succeeding dialogue.

EDDIE

Is this the shot you mean?

JOE

(glancing up)

Yeah. Run it down *

to the end.

(goes back to
his script)

EDDIE

What are you reading?

JOE

It's the new rewrite
on the show.

EDDIE

How is it? *

JOE

I really haven't had
time to read it. *

(tossing it away)

Ah, hell, I'll fix it
out of town.

(pointing to screen)

Mark it right there and
then pull out the mono-
logue.

EDDIE

I thought you were
finished with the mono-
logue. *

JOE

No, I've got some new
ideas. *

EDDIE

(totally resigned)

Stacy...guess what?...
reel three...the mono-
logue.

45 INT. BROADWAY ARTS VOCAL ROOM. AUDREY AND DANN. 45
JOE TO ENTER. DAY.

Paul Dann is at the piano accompanying Audrey who is rehearsing a few dance steps. The door suddenly opens and Joe bursts in slamming the door behind him. He sits, buries his head. Audrey and Dann both stop.

JOE

I cannot go back in that room!
I can't face those people!!...
The number's lousy...

DANN

(nervously)

The song?

JOE

No, not the song...the way I'm
staging it. I think we should
just cut it. *

Dann abruptly stops playing.

DANN

(small voice)

...cut it? I think I'll leave.

AUDREY

Sit right there, Paul. Go back
to bar seventeen.

Dann once more nervously obeys. Audrey begins dancing.

JOE

I'll never get it. *

AUDREY

(continuing dancing,
to Dann)

He always says the same thing
about every number in every show.

JOE

How the hell do you know what I
always say?

DANN

(continuing to play)

Don't you think it'd be better
if I stepped outside... *

AUDREY

Just keep playing, Paul.

45 CONTINUED

Totally frustrated, Joe starts to follow Audrey around the room.

JOE

Christ, I only did this show because you wanted to play that stupid twenty-four year old girl.

Audrey does a high kick aiming for Joe's chin which misses only because he jumps away.

AUDREY

(not stopping)

Oh-h-h, I knew sooner or later you'd say that. *

You do think I'm too old for the part. But you're wrong. I can play twenty-four years old, and I'll damn well prove it. You want to quit the show, quit the show. *

You don't have to do anything for me. But don't kid yourself that you're doing it for any other reason but guilt about me.

JOE

Guilt! What guilt?

AUDREY

For never going a day when you were faithful to me...

(CONTINUED)

45 CONTINUED

JOE

Oh, that guilt!

(then exasperated)

Faithful! Faithful! Don't
you know to be faithful you gotta
have faith? Not just in marriage,
but the whole thing.

(pause, following her
across the room)

How do I know you were "faithful" to me?

AUDREY

You know I was.

JOE

That's right, I know you were.

She pirouettes and as she does her hand slaps him right
across the mouth.

JOE

(accusingly)

You meant to do that.

AUDREY

(politely)

...Yes, I did. You kept me working
all the time. I never had a chance
to cheat.

JOE

You never trusted me.

AUDREY

That's right. For good reason,
I never trusted you. And you
proved me right every time.

Out of frustration, he grabs her by the wrists and stops
her dancing.

JOE

What's the big hang up about
fidelity? What makes you think
that faithfulness is the greatest
virtue in the whole world?!

AUDREY

Well, it's a hell of a lot better
than those meaningless affairs you
keep tap dancing through. Those
Stacys...those Victorias...

(MORE)

45 CONTINUED

AUDREY (contd)

(accusing finger)

You're not even fooling Michelle about Victoria, you know. The Bonnies, the Wendys, the Debbies, the Donnas. I can't even remember all the names and I'll bet you can't either. Quick, tell me, what was the name of the girl in Philadelphia -- the blonde with the television show.

JOE

The blonde with the television show...the blonde with the television show...her name...the blonde with the television show was...her name was Sweetheart... Honey...Dear...I don't remember her name.

(long pause)

Wait a minute.

(to himself)

I-can't-remember-that-girl's-name.

Suddenly, as though he has experienced a revelation, he swiftly exits the room.

DANN

What was that? Where'd he go?

AUDREY

Don't worry, Paul, I think he just got an idea for the number. Let's go back to bar seventeen.

Dann starts to play. She starts to dance.

46 OMIT

46

47 INT. JOE'S BATHROOM. JOE. DAY.

47

The morning waking MONTAGE done in very short CUTS: Vivaldi cassette, Alka Seltzer, shower, dexedrine, "It's show time, folks" into mirror, etc.

48 INT. BROADWAY ARTS WAITING ROOM. PRODUCERS, COMPOSER. NIGHT.

48

Waiting are Hecht, Christopher, Goldie, and Dann.

49 INT. HALLWAY OUTSIDE DOOR TO REHEARSAL ROOM. NIGHT. 49

Joe comes through the door and CAMERA TRUCKS with him down the hallway past small rooms where we hear various fragments of other rehearsals.

50 He enters the waiting room where they look at him expectantly. 50

JOE

Look, it's really not ready yet,
and I gotta tell ya, it didn't
exactly turn out the way we talked
about it...Why don't you go in...
and I'll show it to you in five
minutes. I wanna get a drink of
water.

They rise and head to large rehearsal room as Joe heads toward bathroom.

51 INT. BROADWAY ARTS BATHROOM. JOE. NIGHT. 51

Joe is bent over a bowl in a partitioned toilet retching violently. Finally recovering, he crosses to a sink, applies cold water to his head and face, then pops a dexedrine. Looking into the mirror over the sink, he parodies his "It's show time" gesture.

52 RESUME LARGE REHEARSAL ROOM. JOE, AUDREY, DANCERS, PRODUCTION STAFF. NIGHT. 52

The producers and composer seat themselves in a line of chairs facing away from the mirror. Audrey finds a corner away from the group.

Like a fixed "jury," expecting a "Gideon -- Showbiz-type -- Razzle Dazzle -- Crowd-pleasing Number," they have already decided they are going to like it -- only the amount of appreciation is in question. This is the Number we first hear Dann audition for Joe and the Producers.

A PRODUCTION NUMBER FOR "NY/LA"

And that's exactly the way the Number starts: Traditional Broadway -- with style and moderate invention.

The "jury" is obviously pleased at the beginning. It is exactly what they expected and want. They show their pleasure with frequent ad lib appreciative remarks and are all smiles.

52 (CONTINUED)

THEN SUDDENLY the Number takes an acute change!!! Dancers begin disrobing, the first being Victoria. Hecht stares at Victoria, his face red with embarrassment.

HECHT

What's going on?

CHRISTOPHER

(similarly embarrassed)

...I think they're taking off their clothes.

Both are now riveted by the sight of a boy dancer disrobing.

DANN

Jesus Christ!

Soon the entire company has disrobed. The boy dancers wear only dance belts (with hats on their heads, of course). The girls wear only a minimum of clothing.

It's apparent that Joe has decided that the theme of the Number is "Casual or indifferent sexual encounters in contemporary society": People meet -- have sex -- separate without a residue, or even memory, of relationship. There are various mechanical sex couplings: every variation of girls and boys -- boys and boys -- girls and girls -- in threes and fours -- and so on and so on...

This is certainly not what the "jury" had expected. Shock, confusion, bewilderment read very clearly on their faces.

The Number finishes with all the dancers in isolated areas; caressing only themselves, loving only themselves, incapable of making contact with any other person. There is nothing left but self-love.

There is a very long pause during which both dancers and Joe look tentatively toward the "jury". Dann appears to be on the verge of hysteria.

S O N G -- "TAKE OFF WITH US"

AFTER SONG

PRODUCERS

AFTER SONG

That's great Joey...

JOE

SC.52 CONTD

There's more. Wait a minute...
there's more. This set moves
over and another set moves on.

MURRAY

Smoke. Smoke. Smoke.

JOE

These lights go down and another
light comes up over there.

DANNY

Welcome. Welcome aboard Airotica.

VICTORIA

Flying not only coast to coast.

CANDACE

But anywhere else your desires
and fantasies wish to carry you.

GROUP

TAKE OFF WITH US.

BRUCE

Let's all get to know one another.

EILEEN

Remember we can take you anywhere

CANDACE

Anywhere you want to go.

DANNY

Just reach out your hand and
introduce yourselves.

DANCERS

My name is Cheryl.
My name is Leland
My name is Jennifer
My name is Rema
Gary. John.

T A N G O:

After the tango all the dancers move and say their names.

DANN

Oh no.

SC.52 (CONTINUED)

CHRISTOPHER

No.

HECHT

Oh my God.

C A L Y P S O

Throughout the number the Producers whisper comments to each other.

HECHT

Oh, I think we lost the family audience.

CHRISTOPHER

There goes the family audience.

Later as we see two boys together,

HECHT

We'll maybe get the gays.

CHRISTOPHER

Uh huh most likely the gays.

HECHT

There goes the deep south.

CHRISTOPHER

Uh huh forget the south.

DURING THE ROCK:

DANN

Wait a minute. I think I just heard a little bit of my song. Sex, sex, sex. Doesn't he ever think of anything else but sex. Maybe he should have cut it.

Murray moves in light curtain.

JOE

Then an actor comes out of the side of the stage and he says: Not once during any of our flights have we had the crash of any real human contact. Or the bumpiness of any real human communication.

SC.52 (CONTINUED)

GROUP

SC.52 CONTD

Goodbye...uh...I hope to see
you again soon...uh...Really
nice to have met you...uh...
You mean a lot to me...uh...
Goodbye.

JOE

Our motto is "we take you
everywhere but get you nowhere".

MURRAY

Blackout.

JOE

Lights. Well...

HECHT

Interesting.

CHRISTOPHER

uh huh...interesting.

JOE

But did you like it?

HECHT

Unusual.

CHRISTOPHER

Yah...unusual.

JOE

Well, maybe I can fix that out of
town...

Joe crosses to Audrey.

JOE

I don't like it...what do you
think?

AUDREY

It's the best work you've ever
done.

(pause)

You son of a bitch.

She gets up and exits.

(NOTE: DELETE BALANCE OF SC.52 AT TOP OF PAGE 61.)

52 CONTINUED

52

Another pause.

HECHT
(clearing his throat)
.....interesting...

The rest of the "jury" hesitatingly ad lib uncertain praise. Joe crosses to Audrey.

JOE
(quietly)
I don't think they like it...What
do you think?

Audrey looks at him and we see that she's crying.

AUDREY
.....It's the best work you've ever
done.
(pause)
You son-of-a-bitch.

She gets up and exits.

ABRUPT CUT TO:

53 HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. NIGHT. 53

She sits holding a rose, smelling it appreciatively. We
hear the MUSIC of a Jazz Trio.

JOE
No...nothing, I ever do is good
enough...it's not beautiful
enough...it's not deep enough
...it's not funny enough...it's
not anything enough.

He goes to her, takes the rose from her hand, examines it.

JOE
When I see a rose...now, that's
perfect...perfect.
(pause)
I want to look up to God and say,
"How the fuck did you do that?
Why the hell can't I do that?"

ANGELIQUE
(pause, nods appreciatively)
Now, that's probably one of your
better con lines. .

53 CONTINUED

53

JOE

Yeah, it is. But that doesn't mean I don't mean it.

ANGELIQUE

...I didn't say you didn't mean it.

JAZZ TRIO OUT.

54

INT. PROJECTION ROOM. JOE, EDDIE, PENN, ALVIN RACKMIL, AUDREY, KATIE, MICHELLE, STACY AND OTHERS. NIGHT.

54

This is an invited screening of THE STANDUP. Seated at the console are Eddie Lerner, Joshua Penn and Stacy. Directly in front of the console are Audrey, Michelle and Joe's lawyer-agent Alvin Rackmil. Katie sits a row or two down. The room lights are still up. Joe stands in front of the blank screen addressing the small, invited audience. It is clear he is in the middle of a litany of excuses.

JOE

...This is a rough cut, I mean really rough. We don't have the titles in and a lot of the sound effects. The print doesn't match and so.....

*

*

PENN

(interrupting)

Enough apologies, Joe. Can we just run the film?

*

JOE

Okay.

He starts up the aisle and as he passes the console:

JOE (contd)

(to Eddie)

Okay. Start it. I'll be back in a second.

He exits.

54A INT. CORRIDOR OUTSIDE PROJECTION ROOM. ANGLE TO MEN'S ROOM DOOR. NIGHT. 54A

From inside the men's room we hear sounds of Joe retching.

54B RESUME PROJECTION ROOM 54B

Joe enters as the monologue has just started. He sits next to Eddie. Expecting audience response which is not forthcoming, he mumbles to Eddie.

JOE

It's a bomb. They hate it.

(pause)

Maybe they're not hearing it.

EDDIE

It's fine, it's fine...

JOE

(pause)

They're not hearing it.

(looks at screen

a moment)

Maybe they are hearing it.

(another pause)

No, they're not hearing it.

He reaches for the volume control and boosts sound until it booms through the room. Nervously he looks around for more response from the audience. He doesn't get it. Leans across Eddie to Penn.

JOE

I'm sorry, Joshua.

(leans forward to

Rackmil)

You hate it, right, Alvin? You hate it.

RACKMIL

No, Joe, no.

JOE

Then why aren't you laughing?

RACKMIL

Sh-h-h-h!

(indicating screen)

I can't hear what he's saying.

JOE

(to Eddie)

See!...I told you they can't hear it.

54B (CONTINUED)

54B CONTD

He tries to boost sound again!

PENN

(to Eddie)

Eddie, is there any way you can
get him away from that knob?

Eddie reaches over and gently removes Joe's hand from the volume control,
then turns down sound to proper level. After another few seconds, Joe finds
the pressure unbearable.

JOE

(to Eddie and Penn)

Call me later.

He bolts out of the room.

55 INT. JOE'S LIVING ROOM. JOE. — DAY.

55

He sits on the couch on the phone. While we don't immediately see them,
we will be aware of Michelle and Katie in the kitchen. It's a Sunday.

JOE

No, I was here, Joshua. I just wasn't
answering the phone. Really, Joshua?
...no kidding?! They bought that love story?...

56 INT. KITCHEN. MICHELLE AND KATIE. — DAY.

56

Michelle is preparing a salad and Katie a chicken for the oven. While
we do not hear the specific words, we are aware of Joe on the phone.
It will ring again during this moment. The two speak in hushed tones.

KATIE

Did you find, 'em?

Michelle nods "yes".

KATIE

Where?

MICHELLE

A suitcase in his closet.

KATIE

Where did you put 'em?

Michelle points to a cabinet.

KATIE

He didn't see you, did he?

56 (CONTINUED)

56 CONTD

Michelle nods "no". Katie nods "good". Both look over their shoulders then back to each other.

KATIE & MICHELLE

Let's go backwards when all else fails.

Both go back to preparing dinner.

57 RESUME JOE ON PHONE.

57

JOE

No, Alvin, I was here, but I just wasn't answering the phone...Aw, come on, Alvin...Don't bullshit a bullshitter...yeah, yeah...

58 RESUME KITCHEN

58

The two girls are continuing their preparations for dinner. They still speak in hushed tones.

MICHELLE

I don't think I can go through with it.

KATIE

(chopping)

We'll make it. We can do it.
Don't panic on the staircase.
Remember...

Both mouth the word "hop hop hop hop", as they point their fingers at each other on each word.

JOE appears in the kitchen doorway, looking very pleased.

(CONTINUED)

58 (CONTINUED)

58 (CONT'D)

JOE

Well, at least two people say
the screening was a hit...

(Michelle and Katie applaud)
one was my producer and the other
my lawyer.

KATIE

Oh, Joe, Everybody loved it...
We told you that last night but
you wouldn't listen to us.

MICHELLE

Oh, Daddy....

MICHELLE

(slicing a tomato)
That was the first R-rated movie
I ever saw and I loved it.

JOE

Did you understand it?

MICHELLE

I understood everything except
the part where there were two girls
in bed together and they were kissing...
What was that supposed to mean?

JOE

Is dinner ready yet?

Katie laughs.

MICHELLE

(not to be denied)
What was that supposed to mean?

CONTINUED

58 (CONTINUED)

58 (CONT)

JOE
Well, Michelle, there are
certain women who...
(to Katie)
Thanks a lot.
(to Michelle)
there are certain women...
uh...well, they don't relate
to men...

MICHELLE
(interrupts, to Katie)
I think Lesbian scenes are a big
turn off.

JOE
You're right. I should have cut
it. I'm hungry.

59 RESUME LIVING ROOM. JOE, MICHELLE & KATIE. -- NIGHT

59

Katie and Michelle are re-arranging living room for their
musical number.

KATIE
Brrrr...Crash.
Ladies and Gentlemen, in honor
of the semi-successful screening...

MICHELLE
Dad, get the lights.

KATIE
...of Joe Gideon's new film
"THE STANDUP", we are proud to
present those new dance sensations,
Jagger and Gideon.

MICHELLE
Gideon and Jagger.

KATIE
Gideon and Jagger.

MICHELLE
Dad, sit down.

KATIE
Yeah, sit down, Joe, sit down
...in an under-rehearsed tribute.

MICHELLE
I'm so nervous.

that the cast sits on one side and Joe and staff face them. The cast would include some of the dancers and also actors whom we have not yet met. Naturally, Audrey is present, seated almost directly opposite Joe. A model of the set is prominently displayed in front of Joe.

JOE

— (up and bright)
OK...now you've all seen the set and costume designs...what I'd like to do now is read through the script for the first time. None of us has ever heard it read aloud, so I think it'll give us an idea of what we have. Don't be nervous...Take it easy...Don't try to act...Just a simple read through.
OK...lights up, Audrey sings her first number and now, Audrey, your speech on page two.

NOTE: From here on the book reading sequence is entirely silent, A DUMB SHOW, except for exaggerated sound effects involving Joe. For example, he will strike a match, light his cigarette and crack his knuckles.

The reading evokes great positive response from both the cast and everyone else in the room except Joe and Audrey. We see (and to remind you again -- do not hear) all these responses: laughter, applause, thigh-slapping, looks of mutual joy and self-satisfaction. Joe occasionally manufactures a sickly smile during a continuation of the exaggerated sound effects, which further include coughing, sniffing, heavy breathing, stubbing out cigarette in ashtray, etc. The pleased, laughing response of the on-lookers has reached epic proportions. They have never heard anything so funny. The more Joe hears of the book, the more he realizes he and the show are in desperate trouble. At the end of the reading, Joe forces the sickliest of smiles, touches his chest, massages his left arm and closes his book. It is the last sound effect we hear.

60A INT. BROADWAY ARTS HALLWAY. KATIE, MURRAY, VICTORIA, 60A
OTHERS. DAY.

Coming from the elevator Katie starts toward the big rehearsal room. She carries a rose. Victoria is getting a cup of coffee from the machine. She and Katie see one another. There is a moment of recognition and both cover with insincere smiles and nods.

DELETE SC.60A BOTTOM OF PAGE 67.

DELETE SC.61.

62 INT. HOSPITAL EMERGENCY AREA. OUTSIDE SMALL 62
CURTAINED EMERGENCY EXAMINING ROOM. AUDREY,
KATIE, DR. HYMAN, HECHT, CHRISTOPHER, GOLDIE -- DAY

They stand in a tight circle, all deeply concerned
and at a loss. Dr. Henry Hyman is Joe's regular internist.

DR. HYMAN
(with honest bewilderment)
I checked him out a month ago...
cholesterol count was a little high,
but otherwise...

(CONTINUED)

62 CONTINUED

62

AUDREY

(very tight, furiously,
to Hyman)

You mean, he conned you too! You mean, you're his doctor and you didn't know he gets no sleep... takes dexedrine like they were M & M's...smokes five packs of unfiltered cigarettes a day... boozes every night...

(a direct accusatory
look at Katie)

...and God knows what else he does!...

(back to Hyman)

You...didn't...know...all...that!?

(turns away)

Some fuckin' doctor!!!

Dr. Hyman has nothing to say.

63 INT. SMALL EXAMINING ROOM. JOE, AUDREY, KATIE, PRODUCERS, DR. HYMAN, DR. BALLINGER, TECHNICIAN. DAY.

63

Dr. Burton Ballinger is a cardiologist who has just completed his examination. A Male Technician is detaching Joe from the cardiogram machine. Joe is obviously in trouble, perspiring heavily and finding it difficult to breathe.

DR. BALLINGER

(who has had it with
Joe, addressing group)

All right...who's in charge of this million-dollar show that Mr. Gideon keeps talking about?

The producers look at each other.

HECHT

...I guess I am.

DR. BALLINGER

(to Hecht)

Mr. Gideon has a very serious case of angina that could possibly lead to a massive coronary...

JOE

Oh, fuck!!!

DR. BALLINGER

(riding over)

...And it is my opinion that if

(MORE)

63 CONTINUED

63

DR. BALLINGER (contd)
Mr. Gideon leaves this hospital
his life is in jeopardy.

A long pause.

HECHT
I don't think there's any doubt
that Joe should stay.

CHRISTOPHER
Dr. Ballinger, could you give us
some idea of how long.....

DR. BALLINGER
(interrupting)
Why don't we step outside?

He exits, followed by the three producers and Hyman. *
Nurse Parsons is still busy with the machine. Audrey
and Katie remain.

JOE
Doctors...what do they know?
(hits his chest)
The pain's gone. I feel fine.

He reaches for his shirt. Audrey stops him.

AUDREY
...please stay.

KATIE
Joe...stay.

Joe looks at both of them. After a moment he reaches
in pants pocket, removes his container of dexedrine.
He beckons to Audrey.

JOE
(whispering)
Here...
(hands her pills
— smiles)
...you can get a good price for
these in a schoolyard.

The two doctors and the three producers re-enter, *
the latter with somber expressions.

JOE
(to doctors)
All right. I'll stay, but how
much time are you talking about?

DR. BALLINGER

We can't give you an exact date.

DR. HYMAN

We plan to move you upstairs to a private room where you can get complete rest.

DR. BALLINGER

We want to put you on a machine and see what happens.

JOE

Yeah, I get ya, but what are you talking about? One day?...Three days...??

There's an exchange of looks among Hecht, Christopher and Goldie.

DR. BALLINGER

At least two to three weeks.

JOE

(exploding)

You've got to be kidding?! I've got a show to do. I've got a whole cast sitting and waiting. Speak up and tell him, will ya Jonesy.

When Hecht says nothing, Joe continues to doctors.

JOE (contd)

You've got to be out of your fucking minds!!

(clutches chest)

Oh, Christ!...Oh, shit!

DR. HYMAN

What's wrong?!

Ad libs of concern from all the others in room.

JOE

My chest!

It is obvious that Joe is having a massive coronary. Dr. Ballinger turns to Nurse Parsons.

DR. BALLINGER

Miss Parsons. Move!

63 CONTINUED

63

She immediately rushes out to summon the emergency team.

JOE

(directing his rage
at both doctors)

It's your goddamn fault!!!...It's
you guys who are doing this to me!!
(really screaming)
I wasn't sick until I got here!!

64 INT. TAXI CAB. AUDREY AND MICHELLE. DAY.

64

They sit in the cab. Michelle holds a bag of schoolbooks.

MICHELLE

What's wrong with him?

AUDREY

It's...exhaustion.

65 INT. NEW YORK HOSPITAL. SINGLE ROOM IN CARDIAC INTENSIVE CARE. JOE AND TECHNICIANS. DAY.

65

Sedated, Joe lies on a bed completely out. He has been connected to the proper monitoring machines. They click and flash. This room is a small glass-partitioned room off a larger room.

MICHELLE (V.O.)

You're lying to me.

CROSS FADE:

KATIE (V.O.)

No, I'm not a member of his
immediate family...

66 INT. THEATRE BACKSTAGE. KATIE. NIGHT.

66

In costume, Katie is on the phone.

KATIE

I'm...I'm...his girlfriend...
(to herself)
...sometimes...

67 RESUME JOE IN HOSPITAL.

67

Alone again, more machines going.

KATIE (V.O.)

Well, can I leave a message?...
Please tell him...

67 CONTINUED

67

CROSS FADE:

Hecht's voice.

HECHT (V.O.)

We have made a decision to postpone for four months.

68 INT. BROADWAY ARTS. LARGE REHEARSAL ROOM.
CU GIRL DANCER. DAY.

68

FIRST GIRL

Well, there goes the new apartment.

69 RESUME JOE IN HOSPITAL.

69

Machines going.

HECHT (V.O.)

But we are assured that Joe will be fine...

70 RESUME BROADWAY ARTS. FEATURING HECHT. ENTIRE
COMPANY AND STAFF.

70

A somber group listens to Hecht. Audrey sits nearby, attempting to look optimistic.

HECHT

...and the show will definitely be done.

CU SECOND GIRL DANCER.

SECOND GIRL

Let's go shopping and spend all our money.

RESUME HECHT.

HECHT

We're aware of the financial burdens this might impose on some of you...

71 RESUME JOE IN HOSPITAL. DR. BALLINGER AND TECHNICIANS.

71

Dr. Ballinger is checking charts. Joe remains out.

HECHT (V.O.)

...and we are prepared to try to get you temporary jobs, even lend
(MORE)

71 CONTINUED

71

HECHT (V.O. contd)
 you money. We don't have a lot
 of cash available...but what I'm
 trying to say is we'd like to do
 whatever possible to keep you all
 together.

CROSS FADE:

Audrey's voice.

AUDREY (V.O.)
 ...And just an hour ago...

72 RESUME BROADWAY ARTS. FEATURING AUDREY.

72

AUDREY
 ...at the hospital he was making
 jokes...he said...

73 RESUME JOE IN HOSPITAL.

73

Nurse Parsons is exchanging intravenous bottles. Audrey
 observes through the window, obviously deeply concerned.

AUDREY (V.O.)
 ...Be sure to tell all of you that
 he has a great idea for a new and
 hilarious hospital number...

74 CU FIRST BOY DANCER AND VICTORIA.

74

He's crying. Victoria, also crying, tries to comfort him.

75 RESUME JOE IN HOSPITAL.

75

Joe is still out...machines clicking, etc.

DANN (V.O.)
 (joking)
 ...Hospital number?? Which I
 imagine will require me to write
 a new...

76 RESUME BROADWAY ARTS. FEATURING DANN.

76

DANN
 ...song.
 (crossing to piano)
 How does the title HOSPITAL HOP
 grab you?

Over nervous laughter Dann bangs out a couple of bars of
 ragtime.

77 RESUME JOE IN HOSPITAL. 77

Joe is still out. We hear Dann improvising a few bars of the ragtime.

78 RESUME BROADWAY ARTS. DANN AT PIANO. 78

DANN
(to all)
Hey!...I've got it already...

79 RESUME JOE IN HOSPITAL. DR. BALLINGER AND DR. HYMAN. 79
DAY.

Joe is awake and reasonably alert.

DR. BALLINGER
Things are looking better. We're gonna move you upstairs to a private room for awhile.

Joe nods "good."

80 OMIT OMIT 80

81 RESUME BROADWAY ARTS. FEATURING HECHT. 81

HECHT
Really, what we all want you to know is, we picked you...we love you...You are, without question, an absolutely...

ABRUPT CUT TO:

82 INT. VIVIAN BEAUMONT THEATRE. DANN, LUCAS SERGEANT, 82
LIGHTING DIRECTOR. DAY. *

Lucas Sergeant is a successful director: sharp, energetic, and ambitious. At the moment he is engaged in setting lights for a scene involving a brass bed set center stage. Nearby sits his lighting director who talks into an intercom to make the various lighting changes. He holds in front of him a lighting plot. Sergeant and Dann sit a couple rows behind him. The rest of the theatre is empty. During the succeeding, the lighting designer will call cues and make adjustments ("Let me see twenty-seven at half, now add twenty-eight..." etc).

DANN
...marvelous cast! And now we've got to sit around four months, maybe even lose them...

SERGEANT

(to Dann)

I can see where it would be difficult to hold that cast together...It's really a shame...and even after four months, with a heart attack, there's really no guarantee he'll be able to work.

DANN

None...And he's the greatest.

SERGEANT

(nods)

Hmmm.

DANN

And, Lucas, I think we have a sure hit, a sure hit...reads like a dream...

SERGEANT

...I'd love to read it.

DANN

I'll get a copy to you this afternoon.

(pause)

What's your schedule like? I mean, I know you don't need the dough...

LIGHT DIRECTOR

How about this, Lucas?

SERGEANT

(glances at stage)

No, it should be more shadowy.

This is a seduction scene, you know.

(to Dann)

How much is Joe getting?

DANN

(very quickly)

Five percent of the gross, until payoff. Then he goes to six percent, twenty percent of all subsidiary rights, including a movie sale.

SERGEANT

Well...my schedule is pretty full, but...of course, you know how I feel about you and I love Joey. So... if there's any way I can help...

82 CONTINUED

82 *

The bed is now lit in a very seductive fashion. *

SERGEANT *

(to Lighting Director)

Better, better...I like that.

ABRUPT CUT TO: —

83 HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. 83
NIGHT.

Joe is trying on various styles of glasses, a la Elton John. She wears sunglasses. Off screen we hear MUSIC.

JOE

Some people collect stamps...
some collect dead butterflies...

ANGELIQUE

And you?

JOE

Me? I'm a dedicated collector
of injustices.

ANGELIQUE

Sometimes real, sometimes imagined.

JOE

(nodding)

I always look for the worst in
people... *

ANGELIQUE

...a piece of you in them... *

JOE

Yeah...a piece of me...and generally
I find it. *

ANGELIQUE

It may take you years, but you'll
find it. You're cute. You are
cute.

He laughs, looks at her a moment, his attraction to her
obviously deepening.

MUSIC OUT.

84 EXT. CALIFORNIA POOL. KIMBERLY. DAY.

84

Near hysteria, the beautiful co-star of the film THE STANDUP is on a poolside lounge holding a telephone. She wears a bikini and we see the trade papers somewhere nearby.

KIMBERLY

(wailing)

I just read about it in the trades,
Joey...and I'm so upset. Don't
die, Joey!...Please don't die!!
...I need you.

85 INTERCUT BETWEEN:

85

INT. JOE'S HOSPITAL ROOM. CLOSE SHOT ON JOE ON PHONE.
DAY.

JOE

Kimberly, please...calm down.

KIMBERLY

You're the only one who understands
me. What would I do without you?

(CONTINUED)

JOE

You'd do fine, believe me.

KIMBERLY

(even more hysterical)

Everyone I've ever loved leaves me. They all leave me...they all leave me!! Please don't die, Joey!

JOE

Kimberly, I give you my sincere word, I won't die. OK?...

WIDER ANGLE. THE ROOM. KATIE, PENN, RACKMIL, STACY, TWO GIRL DANCERS, ONE BOY DANCER. DAY.

A party atmosphere. Flowers, books, a pile of scripts, wall decorations which include a poster from THE STANDUP. The television set is on although the sound has been turned down. There is evidence of food having been delivered from an outside delicatessen. While Joe is on the phone, talk among the people is subdued. Katie is arranging flowers which have just been delivered.

JOE (contd)

I have to get off now...

(lying)

...the doctors just came in.

KIMBERLY

I love you, Joey. I love you, I love you, I love you, I love you, etc.

JOE

I love you, too, Kimberly.

He hangs up.

JOE

(to all)

...I wish I could have gotten that performance out of her in the picture.

They laugh.

We now see a heavily muscled young man in the stringiest of bikinis. He stands waist deep in the pool oiling himself.

86 CONTINUED

86

KIMBERLY
 (still hysterical)
 Joey's dying!!...oh my God, Joey's
 dying...

The young man just glances at her. Reaching to a table she
 lifts a drink, takes a deep swallow.

KIMBERLY
 (never stopping
 her crying)
 How's the water?

Young man nods that it's fine. Rising, Kimberly crosses
 to the edge of the pool removing the bikini top. She jumps
 in. Sobbing she embraces the young man and they start to
 make love.

87 INT. JOE'S ROOM. JOE AND KATIE. O'CONNER FLOOD ON
 TELEVISION. NIGHT.

87

Katie sits at the bedside as they both watch television.
 Joe holds a remote TV control. On screen is an ebullient
 O'Conner Flood performing his role of variety-talk show
 host. Flood is black. He is Mr. Showbiz and infinitely
 hip. He wears beads and other accoutrements that weigh
 more than he does. Now he assumes the air of a man about
 to announce the Second Coming. Throughout the introduction,
 Joe makes mocking comments which cause Katie to laugh.

O'CONNER FLOOD
 My next guest...the word superstar
 is totally inadequate, man.
 (pause)
 Whenever I do a benefit, I know I
 can get on the horn and call this
 dude...and no matter where he is
 in this world, I can count on him
 to be there with me...I feel humble
 in his presence...and I mean that...
 (tapping his chest)
 ...from what's deep in here. Ladies
 and Gentlemen...let me lay on you...

JOE
 (keeping just a beat
 ahead of O'Conner)
 A great entertainer...

O'CONNER FLOOD
 (a split second later)
 ...a great entertainer...

87 CONTINUED

87

JOE

...a great humanitarian...

O'CONNER FLOOD

(a split second later)

...a great humanitarian...

JOE

...and my dear friend for twenty-five years...

O'CONNER FLOOD

...and my dear friend for twenty years...

Joe clicks off set.

KATIE

(smiling)

Missed it by five years.

JOE

Boy, do I hate showbiz.

KATIE

Joey, you love showbusiness.

JOE

Boy, do I love showbusiness.

(pause)

I'll go either way.

ABRUPT CUT TO:

88 HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. NIGHT. 88

Joe has stopped experimenting with make-up and is staring into the mirror. Behind him is Angelique. Off screen we hear MUSIC.

JOE

...Love showbusiness, hate show-business...

Suddenly two girl dancers appear in scanty disco-type costumes. They are there to get Joe's approval of their costumes.

1ST DISCO DANCER

Is this okay, Joe?

Joe inspects her, takes her waist, turns her around, inspects her rear, turns her back.

JOE

Fine.

2ND DISCO DANCER

How about mine?

He repeats the action, but this time makes a few adjustments of a tassel, a strap or something.

JOE

I like it. I like it.

TWO DANCERS

Oh good...good...

They disappear. He looks after them, then looks back to Angelique.

JOE

(with an appreciative
sigh)

Women...to tell the truth, I got
into this business.....

ANGELIQUE

(finishing)

...just to meet girls.

He's taken aback by her ability always to anticipate
his thoughts.

JOE

Someone once asked Willy Sutton
why he robbed banks, and he said
"Cause...that's where the money
is."

(pause)

This is where the girls are.

ANGELIQUE

You can't make me jealous, Joe.

JOE

So I see.

MUSIC OUT.

MONTAGE:

The following all takes place in Joe's room and will
cover a period of several days. The time will

88 CONTINUED

88

vary from Day to Night. Sometimes Joe is heavily drugged, his speech slurred; at other times he is quite alert. The transition between each moment is marked by CROSS FADING lights. At times the impression will be that he has simply closed his eyes on one scene and reopened them to find another time.

89

INT. JOE'S ROOM. JOE AND PAUL DANN. NIGHT.

89

Dann has just set up a cassette machine at Joe's bedside. From the number of cassettes he has brought, Dann slips one into the machine. We hear the opening bars of The Brahms Symphony #4 in E Minor, Op. 98, Allegro non troppo, which will continue through the entire MONTAGE. The effect throughout this sequence will be of a musical number.

JOE

Brahms?...I haven't listened to
Brahms in years.

(CONTINUED)

89 CONTINUED

89

As the music swells, Joe closes his eyes.

DANN
(enjoying the music
with him)
And you don't have to tap dance
to it.

JOE
(blissfully)
...It's beautiful.

90 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY.

90

Penn is putting up a lifesize photo blow-up of a semi-nude
Kimberly.

PENN
Like it?

JOE
Ah, yes...tits-'n-ass, tits-'n-
ass.

91 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY.

91

JOE'S POV. BOY DANCERS AND OTHER VISITORS.

A room full of people, including Hecht, Christopher and
cast members from NY/LA. Two boy dancers in full ballet
make-up -- eye shadow, false eyelashes, etc. -- are doing
a campy pas-de-deux. Much laughter.

92 FADE TO BLACK -- FADE UP IMMEDIATELY TO: NIGHT.

92

Katie is reading to Joe from a collection of e.e. cummings.

KATIE
"now i love you and you love me
(and books are shutter
than books
can be) "

93 FADE TO BLACK -- FADE UP IMMEDIATELY TO: NIGHT.

93

Propped up in bed, Joe reads from the same e.e. cummings
to First Poetry Girl. She is a pretty model-dancer type.
He looks soulfully into her eyes.

JOE
"now i love you and you love me
(and books are shutter
than books
can be) "

93 CONTINUED

93

He looks at her meaningfully. She is obviously moved.

FIRST POETRY GIRL

Oh, Joey...

94 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY.

94

In a smoke-filled bathroom with the door closed, Joe is frantically puffing away. Suddenly the door opens to reveal two stern nurses, Head Nurse, Miss Pierce, and Floor Nurse, Miss Collins. Beyond them we should see a room full of people. In total confusion, Joe tries to flush the cigarette down the toilet.

NURSE PIERCE

Mr. Gideon, what are you doing?

JOE

I caught someone smoking. I was just getting rid of it. I told them...

(pointing toward room)

...a man in my condition shouldn't even be around smoke.

(addressing guests)

Now, Goddamit, I don't want any more smoking in this room!

95 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY.

95

The room is filled with guests. Audrey and Dann stand at the foot of Joe's bed, performing. They sing four bars of some vaudeville-type song. They have blacked-out teeth and straw hats.

AUDREY

(animatedly)

Paul, did you hear the one about the egomaniac with an inferiority complex?

DANN

(vaudeville straightman)

No, Audrey...tell me about the egomaniac with an inferiority complex.

AUDREY

He said..."Fuck you, I'm out for Number Forty-seven!"

They resume the song and do a little dance step. Joe laughs.

96 FADE TO BLACK -- FADE UP IMMEDIATELY TO: NIGHT.

96

Student Nurse Capobianco -- young, virginal, attractive, business-like -- is giving Joe a massage, working on the thighs. Enjoying the experience, he teases her.

JOE

O-o-o-o...that feels good...I might get an erection.

NURSE CAPOBIANCO

(in real girlish panic)

Oh, don't do that.

JOE

Miss Capobianco, how much do you charge for genitalia?

NURSE CAPOBIANCO

The same as I do for Jews, Mr. Gideon.

97 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY.

97

JOE'S POV. HECHT, CHRISTOPHER, GOLDIE. DUMB SHOW TO SOUND TO DUMB SHOW.

Animatedly they are talking business that presumably interests Joe. The dumb show abruptly becomes "live."

HECHT

Ah, the hell with it. We'll do a show...we won't do a show.

CHRISTOPHER

Right! The main thing is to get you back on your feet. What's the difference in the long run?

GOLDIE

And speaking of long runs, Joey, should we keep building the scenery?

(quickly)

Just a joke...just a joke.

Back to DUMB SHOW.

98 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY.

98

JOE'S POV. PAN SHOT. DUMB SHOW.

The producers have been replaced by a group of racially-mixed doctors led by a Resident, who is the only one talking.

98 CONTINUED

98

Among the student doctors are two women. Of equal fascination to a couple of male doctors is the poster of Kimberly, part of an elaborate ad-campaign display for THE STANDUP.

99 FADE TO BLACK -- FADE UP IMMEDIATELY TO: NIGHT.

99

Davis Newman perches in a chair at the side of the bed, keeping a slight distance and observing.

DAVIS

You're just like I am. It's got you by the balls. If you can't make it as a genius then fuck it, why not die?...Right?

JOE

...right.

He closes his eyes.

100 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY.

100

JOE'S POV.

A large portable, monster-like X-ray machine is wheeled into the room. A goggled technician operates the machine as it sweeps across Joe.

101 FADE TO BLACK -- FADE UP IMMEDIATELY TO: NIGHT.

101

Propped up in bed, Joe reads from a collection of e.e. cummings to Second Poetry Girl, also a pretty model-dancer type. He looks soulfully into her eyes.

JOE

"and deep in the high that
does nothing but fall
(with a shout
each
around we go all)
there's somebody calling who's we"

He looks at her meaningfully. She is obviously moved.

SECOND POETRY GIRL

...'who's we'...Oh, Joey.

102 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY.

102

JOE'S POV.

Audrey holds up a Michelle water-color of her father lying

102 CONTINUED

102

in the hospital. In the drawing he has a big smile. The drawing says: "To Dad, Love From Michelle."

103 FADE TO BLACK -- FADE UP IMMEDIATELY TO: NIGHT.

103

Stacy at his bedside, Joe is on the telephone.

JOE

(distracted by Stacy)

...They have this rule about visitors where you have to be at least sixteen.

(pause)

I agree, Michelle...It is a dumb rule.

104 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY.

104

The room is crowded, including Murray Nathan. The Head Dietitian, an Oriental Woman, has the week's menus. Over her speech Joe deliberately takes a huge turkey-on-rye from Murray's hand.

DIETITIAN

I'll leave these menus with you, Mr. Gideon. Please check off what you want for the coming week.

JOE

(looks at menus, does number for his audience, putting sandwich in his mouth and talking through it)

Oh Monday I'll have the roast beef, Tuesday chicken, Wednesday steak, and Thursday I plan to be dead so I'll just have something light.

105 FADE TO BLACK -- FADE UP IMMEDIATELY TO: NIGHT.

105

Another visit from Davis, leaning into Joe.

DAVIS

(intensely)

Shit, you're more obsessive than I am...and what's keeping you alive is that hope, that one possibility that once, just once, you'll create a work of real importance. Right?

105 CONTINUED

105

JOE

...right.

He closes his eyes.

106 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY.

106

Now the visitors are Penn, Eddie Lerner, Stacy and Alvin.

EDDIE

(little shrug)

...It seems to be getting all
the laughs.

RACKMIL

The response at the screenings
has been sensational.

STACY

Joey, they love the picture.
You should hear what they say
coming out of the screenings.
Film freaks from NYU and even
old couples in their thirties.

PENN

...what makes me happy is we've
got Cinema I in New York and the
Westwood Village in LA.107 FADE TO BLACK -- FADE UP IMMEDIATELY TO: NIGHT.

107

Propped up in bed, Joe reads from a collection of e.e.
cummings to Third Poetry Girl. She is also pretty and
black. He looks soulfully into her eyes.

JOE

"(with a spin
leap
alive we're alive)
we're wonderful one times one"

THIRD POETRY GIRL

(obviously moved)
And that made you think of me?Joe gravely nods yes.108 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY.

108

Nurse Bates draws what seems to be a lot of blood from
Joe's arm.

108 CONTINUED

108

JOE

Jesus, I didn't know I had any left.

NURSE BATES

Just one more, Mr. Gideon.

She gives another jab.

109 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY.

109

DUMB SHOW:

The party is at its height. Katie is present as Joe clearly enjoys a performance from Dann. He is belting out a number with exaggerated showbiz gestures.

110 FADE TO BLACK -- FADE UP IMMEDIATELY TO: NIGHT.

110

DUMB SHOW:

Katie sits at Joe's bedside massaging his left hand and reading to him.

111 FADE TO BLACK -- FADE UP IMMEDIATELY TO: NIGHT.

111

Another visit from Davis, leaning into Joe.

DAVIS

Gideon, I've got real insight into you...There's a deep-rooted fear of being conventional...First you left your wife and just lived with a woman. When society said that was OK...you immediately broke off and tried living with two women...menages, all that shit. When society started to accept that as a life style...it threw you, right?...Where do you go from there?...Three women? Ten?? I tell ya, Gideon, I've got real insight into you...and what's underneath is this dreadful fear that you're ordinary, not special...That sex thing...I wouldn't say you're a faggot, but you have a lot of feminine characteristics...

JOE

...right.

He closes his eyes.

112 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY.

112

The party continues. From a seated position on the bed, Joe jumps down and begins dancing a la Fred Astaire. Over the dance there are scattered ad lib protests that he's crazy, which he ignores.

113 FADE TO BLACK -- FADE UP IMMEDIATELY TO: DAY.

113

Dr. Ballinger and Dr. Hyman surround Joe, who lies in bed, and are obviously laying down the law to him. He keeps nodding in mechanical assent.

DR. HYMAN

You're not resting...you're having too many visitors.

DR. BALLINGER

Your blood pressure is twenty points over what we'd hoped. Your cardiograms haven't improved one bit.

DR. HYMAN

Joe, you're flirting with disaster.

DR. BALLINGER

You've just got to rest.

JOE

(being a good boy)
I will...I will.

114 FADE TO BLACK -- FADE UP IMMEDIATELY TO: NIGHT.

114

At night, Joe in a sexual frenzy is pressing Stacy to the wall. He has her dress up and is pulling her pants down. She giggles and tries to resist...but not too seriously.

STACY

Joey, you're crazy...What are you doing?...You're really crazy... Do you want to kill yourself??!

JOE

(never letting up)
Sweetheart, this could be the last act of a desperate man.

Nurse Bates enters and observes.

JOE

(over his shoulder)
Dr. Ballinger said I should exercise a little.

114 CONTINUED

114

FADE TO BLACK.

The Brahms ALSO FADES.

END OF MONTAGE.

115 INT. LOUNGE. DR. BALLINGER AND HOSPITAL STAFF.
DAY.

115

With the lounge door closed and no patients present, Dr. Ballinger meets with the floor staff. A large blackboard has been rolled out and is covered with chalked notations dealing with other patients. The subject now, however, is Mr. Gideon. In addition to Dr. Ballinger, there are a resident and two male interns plus all the nurses we have seen with the addition of two or three more. Dr. Ballinger is holding Joe's chart.

*

DR. BALLINGER

(lowers chart)

Well...obviously, everything he does is a denial of his condition.

*

NURSE CAPOBIANCO

Dr. Ballinger, every time I go in the room he's always grabbing and groping.

*

DR. BALLINGER

Have any others had that problem?

All female nurses raise their hands slowly. Bemused, Dr. Ballinger looks at a male interne.

DR. BALLINGER

How about you?

FIRST INTERNE

Not yet, but he's looking at me funny.

*

SECOND INTERNE

He acts like he really doesn't care.

*

115 CONTINUED

115

DR. BALLINGER

Oh, he cares all right. He cares too much in fact. The measure of his fear of death is how much he denies its possibility by his irrational behavior.

(pause)

On our part, we simply have to be much sterner. Starting now, we will...limit his visitors to no more than two...three at the most.

(picks up another file)

Let's go to Mr. Cartwright in fifteen twelve.

116
to OMIT
120

116
to OMIT
120

121 INT. HOSPITAL CORRIDOR. JOE AND PENN, OTHER PATIENTS AND VISITORS. NIGHT. 121

Dressed in a robe, Joe walks along the corridor with Penn. Joe holds a sheaf of newspaper reviews of THE STANDUP and is reading one or two of them. Penn is excited as Joe studies what are obviously good notices. In the background are other patients and visitors, also strolling.

PENN

Joe, I wish you could have been there. Nine thirty this morning, before one review had come out, the line at Cinema One was around the block. I mean, Joe, the people know! The people know! Broke every first day record. A block-buster...a blockbuster...I mean a-a-a blockbuster! And those guys from California...you wouldn't believe the phone calls... "Congratulations...Congratulations...I'm glad you took the time... it was worth it...Every dollar we spent is up there on the screen..." They're talking a three million dollar advertising budget...three million dollars, can you believe that? I mean, with that kind of push this picture will go right through the roof...right through the roof. And look at those reviews. We did it. We did it!

121 CONTINUED

121

JOE
(reading, unexcited)
Where are the bad ones?

PENN
(lying)
There are no bad ones.

JOE
(looking him right
in the eye)
Joshua?...

PENN
Well, there were a couple that
quibbled a little...I left them
in the office.

JOE
Joshua, do me one favor.
(smiling)
I don't ever want to see them...
not ever!

They continue to walk -- now approaching Joe's room.

JOE (contd)
What about the televisions?

122 INT. JOE'S ROOM. CLOSE SHOT TELEVISION SCREEN. 122
LESLIE PERRY. NIGHT.

The television reviewer, Leslie Perry, is a young, attractive,
smiling-killer type.

PERRY
(very brightly)
Following Joe Gideon's triumphant
directorial achievement with 50
Beautiful Girls 50, when he won
every possible award, it would
be nice to report...

WIDER ANGLE. JOE, KATIE, PENN, RACKMIL. NIGHT.

JOE
O-o-oh, boy...here it
comes.

Joe lies in bed as the others
are scattered about the room
all watching the television.

PERRY

...that Mr. Gideon's latest effort, The Standup, starring Davis Newman was a better film. The Standup, however, does not quite stand up...

Leaning toward the frenetic, Gideon falls into his characteristic weakness of trying too hard to please, to entertain. Slickness obscures reality, the old razzle-dazzle sometimes obliterates drama. Had Gideon trusted the truth of his story -- the trials and tribulations of an alcoholic nightclub comic -- we might have had a film to equal the best...

As an example, there is one spectacular scene...

(behind her we see
"stills" projected
from the monologue)

...where the has-been comic, played impeccably by Davis Newman, demonstrates his former brilliance in a monologue where, clearly, director Gideon gave Mr. Newman free rein. Rising above rather commonplace material, the actor creates a classic comic aria. Would that Gideon had allowed Newman more room throughout the entire film, but Joe Gideon, in his effort to keep The Standup upright, has resorted to the use of

(MORE)

PENN

Joey, turn it off.

Joe does not respond but keeps his eyes glued to the screen.

PENN

(cueing off words
"not quite stand
up.")

Joey, turn the fucking thing off!

JOE

No, I want to hear it.

Immediately, in response to the review, the others become terribly indignant, directing their anger at the woman on the screen.

OVERLAPPING
REMARKS
FROM ALL

(to be allocated
later)

...What the hell does she know?

...She never gave any-
thing a good notice...

...The woman is totally unqualified to criticize anything...

...She doesn't know a goddamned thing about films...

...Or anything for that matter...

...She's not reviewing a film...just showing how clever she is...

122 CONTINUED

122

PERRY (contd)
 crutches. Frantic cutting,
 an earsplitting sound track,
 and his devotion to chopping
 off the ends of scenes before
 the drama has played out,
 left this reviewer with
 bewilderment and a four-
 aspirin headache. There are
 certainly fine moments in
 the film, and an inspired
 performance by newcomer
 Kimberly Welles...

(a smart-ass
 pause)

RACKMIL
 You know how she got
 that job, don't you?

PENN
 ...At the screening she
 told me she liked it...

Grimly Joe never takes his
 eyes off the screen. Holds
 up his hands.

JOE
 Hold it!...I want to
 hear it all.

I cannot say that The Standup
 is on its knees...but it sure
 does stumble.

In tense silence they wait
 out the review.

The instant the review is over, Joe clicks off the set.

RACKMIL
 Joey, her review doesn't mean
 a damn thing.

PENN
 No matter what she said...
 (holding up reviews)
 I guarantee it will do thirty
 million domestic.

Joe jumps off the bed and starts to pace. Everyone watches
 tensely.

JOE
 (with increasing rage)
 Goddamn it! Two years work and
 she just wipes it out in one
 minute. With that phony, capped-
 tooth smile, she just flushed me
 down the toilet! Me and the
 picture...right down the toilet!
 Two years!! Two and a half years!!
 Fucking broad! I know it's a
 flawed picture and I made a lot
 of mistakes, but it's a hell of
 a lot better than most of the shit
 you see around now! Two years!!!

(MORE)

122 CONTINUED

122

JOE (contd)
 (to Penn)
 You did say the line went around
 the block, didn't you?

PENN
 All day. All day.

JOE
 (to television)
Killer cunt!!!
 (then to other people,
 rising to a yet higher
 level of rage)
 I don't give a fuck what she says
 or what anybody says!! I KNOW IT'S
A GODDAMN GOOD MOVIE.

He breaks off abruptly, shocked awareness showing on his face.

JOE
 (softly, but intensely)
 Wait a minute. You'd better get
 somebody.
 (holds chest)
 I think I'm in trouble. You better
 get somebody quick.

Deliberately he moves toward the bed, and begins to press the call button, at the same time throwing several nitroglycerin tablets under his tongue. He eases himself into a lying position. Out of a stunned silence, Penn reacts -- runs out of the room.

123 ANGLE IN CORRIDOR.

123

The Emergency Team charges down the corridor into Joe's room.

124 RESUME ROOM.

124

As the team enters the room, we see Joe in deep trouble: cold sweat, trembling and troubled breathing. The four friends stand in shocked silence and begin to move out as team moves in.

JOE
 (mumbling)
 Fucking cunt did it to me...

EMERGENCY RESIDENT
 Everyone out, please.

124 CONTINUED

124

They exit.

JOE

(to team)

Get that goddamned television
set out of this room!

They begin the emergency procedures.

125 RESUME CORRIDOR JUST OUTSIDE LOUNGE. KATIE, PENN, 125
RACKMIL.

Past them we can see that the door to Joe's room has been closed. The three are quite terrified and we should have the feeling that none has said a word for a long time. Unable to bear the tension any longer, but with utmost seriousness:

PENN

Jesus...I never heard of anyone
dying from a bad notice.

No one responds.

126 INT. ANGIOGRAPHY ROOM. JOE AND SEVERAL TECHNICIANS. 126
DAY.

In a Frankenstein setting, Joe is strapped to a table over which is suspended a giant machine. Everything moves... the table and machine turning and tilting. Finally, the machine descends like some predatory monster. For the first time we see Joe is obviously terrified.

TECHNICIAN

Feeling okay?

JOE

The truth?...I'm scared.

TECHNICIAN

Everybody is. Don't worry about it. You can expect a warm rush of liquid all through your body ...but don't be frightened by it.

A moment passes; suddenly he feels the pain.

JOE

...oh, goddam...

ABRUPT CUT TO:

127 HALLUCINATORY DRESSING ROOM. JOE, ANGELIQUE, AUDREY, 127
 DRS. BALLINGER, HYMAN, GARRY.

Dr. Garry is a young surgeon. They stand behind Joe, who looks and listens with increasing confusion as instantly, on the CUT, the three doctors start talking at once. The effect will be a babble of medical information. Audrey sits next to Angelique. Off screen we hear a DRUM SOLO.

DR. BALLINGER
 The heart is the viscus of cardiac muscle that maintains the circulation of the blood. It is divided into four cavities...two atria and two ventricles. The left atrium receives oxygenated blood from the lungs.

DR. HYMAN
 From there the blood passes to the left ventricle, which forces it via the aorta through the arteries to supply the tissues of the body. The right atrium receives the blood.

DR. GARRY
 After it has passed through the tissues and given up much of its oxygen, the blood then passes to the right ventricle and then to the lungs to be oxygenated.

The babble ends abruptly.

JOE
 (totally confused)
Huh??!

TWO SHOT. AUDREY AND ANGELIQUE.

DRUM SOLO continues.

AUDREY
 (to Angelique)
 He had total blockage in two arteries.

DRUM SOLO OUT.

128 INT. JOE'S HOSPITAL ROOM. CLOSE SHOT. RACKMIL. 128
 NIGHT.

He reads in a quick flat monotone from a will.

RACKMIL
 ...all my just debts and my funeral expenses be paid as soon as practicable after my decease. Fourth: I give and bequeath the sum of Fifty Thousand Dollars to my former wife, Audrey Paris Gideon. Fifth: I give and bequeath the sum of Fifteen Thousand Dollars to my friend, Kate Jagger. Sixth: I
 (MORE)

128 CONTINUED

128

RACKMIL (contd)
 give, devise and bequeath all of
 the remainder of my estate, both
 real and personal, to Michelle
 Hope Gideon.

JOE'S POV. GROUP SHOT. VICTORIA, STACY, WOMEN #1, 2, 3.
 TWO OTHER WOMEN (#4, 5).

The Women appear in dream-like fashion as if from "out of
 nowhere." They stand solemnly around the bed, surrounding
 him.

VICTORIA
 That's it??...We're not in the will???

REVERSE TO JOE. CLOSE SHOT.

JOE
 Well...uh...uh...
 (pause)
 No, you're not in the will.

REVERSE TO WOMEN.

STACY
 Our names are not in the will??...

All speak as one.

ALL WOMEN
 (in unison)
 Then, fuck you...Live!!

129 INT. JOE'S HOSPITAL ROOM. JOE, KATIE, BLACK MALE
 ATTENDANT. TIGHT SHOT OF RAZOR. NIGHT.

129

The razor descends and scrapes across Joe's chest as a
 male attendant shaves his body hair preparing him for
 surgery. The television set is on and over this we hear
 another O'Conner Flood introduction.

O'CONNER FLOOD (V.O.)
 ...this is a man who would be my
 first choice as a modern saint...

WIDER SHOT.

We see Joe, Katie and the male attendant. Joe holds the
 remote control as he and Katie watch the Flood show.

O'CONNER FLOOD

...when I was on those marches...
like Selma...this brother was
shuffling right along with me,
long before a lot of them other
cats saw civil rights as a hip
scene and jumped on the Blackwagon.

(with self pleasure,
he slaps his thigh
and stamps his foot
on the floor)

Ladies and gentlemen...let me
lay on you...

Katie gives the response, trying to evoke a laugh from Joe.

KATIE

(keeping just a beat
ahead of O'Conner)
A great entertainer...

O'CONNER FLOOD

(a split second later)
...a great entertainer...

KATIE

...a great humanitarian...

O'CONNER FLOOD

(a split second later)
...a great humanitarian...

KATIE

...and my dear friend for...

O'CONNER FLOOD

...and my dear friend for...

KATIE

(purposely gargling
the number)
...fassa-fassa years...

O'CONNER FLOOD

...seventeen years.

Joe clicks the set off.

KATIE

(still expecting
a laugh)
See how much I learned from you?

JOE

(flatly)

I'm afraid you learned too much
from me.

Katie, puzzled, just looks at him. Finished, the Attendant
picks up his tools, runs his hand over Joe's chest.

ATTENDANT

There you are, Mr. Gideon, smooth
as Kojak's head.

(exiting)

Good luck tomorrow.

KATIE

What do you mean...I learned too
much from you?

JOE

Remember last Tuesday night?

KATIE

Tuesday...Tuesday?...No...no, I
don't.

JOE

It was raining...very hard.

KATIE

Oh, yeah...yeah, right.

JOE

I called you at midnight.

KATIE

I must've been out walking the dog.

JOE

I called again at twelve-twenty.

(pause)

Then at two-thirty. Then at
three-thirty.

(pause)

...and again at five.

(long pause)

You were with someone.

KATIE

...yes.

JOE

And you made love to him.

129 CONTINUED

129

KATIE

...yes.
(she starts to cry)

JOE (O.C.)

Hold that frame.

ABRUPT CUT TO:

129A TRIPLE HEADED STEENBECK. FROZEN FRAME.

129A

We see three aspects of the previous moment FROZEN on the machine.

JOE (O.C.)

I shot it two ways. Put in the version where she says "no."

The Steenbeck is reversed and stopped, then run forward.

JOE

And you made love to him.

KATIE

(with a sincere smile)

...no.

JOE (O.C.)

Hold it.

The Steenbeck stops abruptly.

JOE (O.C.)

No, not right. It's not the way it happened. Go back to the other way.

The Steenbeck is run backwards, then forward.

JOE

And you made love to him.

KATIE

...yes.
(she starts to cry)

ABRUPT CUT TO:

129B HOSPITAL ROOM. JOE AND KATIE.

129B

KATIE

...We're finished...

129B CONTINUED

JOE

I don't know...how do you feel
about me?

KATIE

(through a burst
of tears)

Joe...I love you.

JOE

Well, then...we're not finished.
(a slight smile)
Because I really love you.

They embrace.

129C HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. NIGHT. 129C

ANGELIQUE

Did you mean that?

JOE

Oh, hell no! I was fuckin' pissed
off at her...I don't know...yeah,
sort of. Oh, hell, sometimes I
don't know where the bullshit ends
...I just wanted to say something
nice to her, that's all. In case...

ANGELIQUE

...In case...

She moves to him, kisses him on the lips. He gently pushes
her back.

JOE

Hey, hold it! You're coming on
awfully strong...

130 INT. HOSPITAL CORRIDOR. JOE AND SURGICAL TEAM. DAY. 130

A surgical team, consisting of about eight doctors and
technicians, wheels Joe down the corridor on a gurney.
They wear identical green gowns and caps, surgical masks
hanging from their necks.

JOE'S POV.

He sees the team.

CLOSE SHOT JOE.

Effected by the sedative, his eyes close briefly. He re-
opens them.

130 CONTINUED

130

JOE'S POV.

The team is gone. Taking their places are Audrey and Katie.
They move along with him offering encouraging smiles.

CLOSE SHOT JOE.

As he looks from one to the other.

ANGLE TO HOLD JOE, AUDREY AND KATIE.

JOE

(to Audrey)

If I die, I'm sorry for all the
bad things I did to you...

(then, to Katie)

And, if I live, I'm sorry for
all the bad things I'm gonna
do to you.

QUICK FADE TO BLACK -- FADE UP IMMEDIATELY TO:

131 INT. OPERATING ROOM. JOE, DR. GARRY, ANESTHETIST,
OTHER TECHNICIANS.

131

Dr. Garry is bent over Joe, the mask covering his face.
Joe is totally surrounded by a formidable medical team.

ABRUPT CUT TO:

132 OMIT

OMIT 132

133 CLOSE ANGLE. JOE'S UPPER TORSO.

133

Fully prepared now for the operation, his chest has been
marked for surgery.

Over this we HEAR a voice.

INSURANCE MAN (V.O.)

(dryly, flatly)

...as stated in the Declarations,
sustained directly and solely as
the result of injury...

The speech continues into:

134 INT. HECHT'S OFFICE. HECHT, CHRISTOPHER, GOLDIE,
INSURANCE MAN.

134

The four men sit around a table. In evidence are copies
of the Gideon Insurance Policy and Production Financial

134 CONTINUED

134

Statements. There is also a large apothecary jar filled with wrapped candies. The meeting is entirely businesslike.

INSURANCE MAN

...sickness, death of or permanent total disability...

Hecht holds up his hand.

HECHT

Excuse me, Mr. Clark. Larry, give me our figures.

GOLDIE

(reading from the financial statement)

Well, the scenery is half built... that's ninety-six thousand...

135 RESUME OPERATING ROOM.

135

A surgical saw is passed from one pair of hands to another.

GOLDIE (V.O.)

...costumes in the shop...about forty thousand...Equity Bond, that's fifty...rehearsal salaries...we have made some advances to a few of the actors...about forty-three thousand...office expenses...eighteen...advertising...thirty-seven...author's advances...that's another...forty thousand...we're in for about three hundred twenty-four thousand and change.

136 RESUME HECHT'S OFFICE.

136

HECHT

Now, let me try to understand. Of that money, how much do we recoup?

CHRISTOPHER

Yeah, I'm confused, too...do we get some, all...what?

INSURANCE MAN

Simply, here are the options:
One...

137 RESUME OPERATING ROOM.

137

The saw is switched on and is then moved to a point directly over Joe's chest and starts toward the marking.

INSURANCE MAN (V.O.)

...if Mr. Gideon recovers and you resume production within the one hundred eighty days, we are not liable for any part of it.
Two: if Mr. Gideon...

Just before the saw hits the flesh...

138 RESUME HECHT'S OFFICE.

138

INSURANCE MAN

...should die and you resume production with another director within the one hundred eighty days, we are still not liable. Three: however...

139 RESUME OPERATING ROOM.

139

The saw rips through flesh and bone cutting through the sternum...

INSURANCE MAN (V.O.)

...if Mr. Gideon should die before February One and you abandon the production, we are liable for the full million dollars.

...from top to bottom.

140 RESUME HECHT'S OFFICE.

140

INSURANCE MAN

(slyly)

That means, gentlemen, if Mr. Goldie's figures are correct, and God-forbid Mr. Gideon should expire before February One, you could make a profit of six hundred twelve thousand dollars...

(looking at Goldie)

...and change.

Long pause.

HECHT

...oh, I see...

140 CONTINUED

140

INSURANCE MAN
 (a tiny smile)
 You could be the first show on
 Broadway to make a profit without
 ever opening.

Another pause. Looks are exchanged.

141 CLOSE SHOT JOE.

141

A metal spreader splits his chest as though he were a chicken.

141A RESUME HECHT'S OFFICE

141A

HECHT
 Well, it's all very clear to me.

After a long contemplative silence, Larry Goldie reaches into the apothecary jar, unwraps a piece of candy, puts it in his mouth and begins slowly sucking on it. Simultaneously, Hecht lights a cigarette. At the same time, Christopher takes out a finger nail clipper and begins clipping his nails. The Insurance Man watches all three silently.

ABRUPT CUT TO:

141B HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE. NIGHT. 141B

He's staring in the mirror. She looks at him for a long time, rises, comes slowly toward him. She gently touches the back of her hand to his cheek. This is played in absolute silence -- no music, no sound effects whatsoever.

ABRUPT CUT TO:

142 INT. POST-SURGERY INTENSIVE CARE. FULL SHOT. JOE. NIGHT. 142

He lies completely still with tubes coming from every conceivable orifice.

CLOSE SHOT JOE.

His eyes are closed. Slowly they open. His body begins to tremble.

WHAT HE SEES. EYES SCANNING:

All the activity in the Post-Surgery Intensive Care Room: Nurses, Male Attendants, even visitors. There is much movement in the room; but it is all done quietly, efficiently, swiftly. One of the swifter moving figures

142 CONTINUED

142

crosses toward the bed and when she comes into FOCUS leaning over Joe we see possibly the world's most beautiful nurse, Miss Briggs.

RESUME CU JOE.

Because of the tube down his throat, his mouth is taped -- his lips stretched grotesquely. Trying to talk, he can only gag.

TWO SHOT. JOE AND NURSE BRIGGS.

Gently, sweetly, she leans to him.

NURSE BRIGGS

Please don't try to talk.

(she lifts a pad
and pencil)

If you want to tell me anything,
just write on this pad.

He takes the pad and pencil and laboriously and slowly he writes. Nurse Briggs takes the pad from Joe.

NURSE BRIGGS

(reading)

"Am I alive?"

(to Joe)

Yes, you are alive.

He closes his eyes.

FADE TO BLACK.

In the BLACK we hear a traditional piano pick-up. It stops abruptly.

FADE UP.

143 INTENSIVE CARE ROOM. JOE'S POV.

143

What we will now see is Joe's hallucination which evolves into a MUSICAL NUMBER.

Initially the room is as usual, except that a healthy Joe (Hallucinatory), dressed in his rehearsal clothes, stands at the foot of the bed. He has a whistle around his neck, a cigarette in his mouth. He turns and addresses the bed.

JOE (HALLUCINATORY)

Would you like to look at the
number now?

143 CONTINUED

143

REVERSE ANGLE.

Taped and tubed, heavily drugged, Joe (Real) accepts the vision. He nods.

REVERSE TO JOE (HALLUCINATORY). SLOW MOTION.

He blows his whistle soundlessly. The double doors of the Intensive Care Room burst open. Eight semi-nude, long-legged, beautiful girls run in and move to the center of the room where they strike a showgirl tableau. Following, a crew of electricians move in with portable theatrical spot lights.

Important to Note: Throughout, the normal activity of the Intensive Care Room continues.

OUT OF SLOW MOTION.

Joe (Hallucinatory) turns with a broad grin to Joe (Real).

JOE (HALLUCINATORY)
Look, Joe, I've done two versions:
One: "The Old Self-Destruction
Shuffle;" Two: "I'm Glad I'm
Alive Stomp." Which one do you
want?

ABRUPT CUT TO:

143A HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE.
NIGHT.

143A

Her hand is exactly as we've seen it in the previous moment between them.

JOE
...Look, I think we've been flirting
with each other long enough...

ANGELIQUE
And you can only flirt so long,
Joe, then you have to take the
next step...or stop.

JOE
Well, I really don't want to go
any further.
(firmly)
I think you should leave.

143A CONTINUED

143A

She removes her hand.

ANGELIQUE

Are you sure?

JOE

Yes, I'm sure. Please go.

ANGELIQUE

(offering no objection)

...All right, Joe.

ABRUPT CUT TO:

143B RESUME INTENSIVE CARE ROOM. ANGLE TO JOE (REAL). 143B *

He writes on the pad and holds it up. We see:

"2"

ANGLE TO JOE (HALLUCINATORY) AND ENTIRE ROOM. *

JOE (HALLUCINATORY)

...That's a surprise!

Again he blows his whistle. This time we hear the sound.

MUSIC BEGINS.

What follows is an elaborate production number as we see Joe (Hallucinatory) build it from beginning to end. The substance of the number is "Hurray!...Joe's Alive!!" It is Vaudeville in full showbiz terms. There will be hoofers, tenors, jugglers, a trio of girl singers, acrobats, an animal act, a magician, etc. The number is a celebration of Joe's life and his acceptance.

While we never leave the Intensive Care Room, small theatrical set pieces will be moved in and out for scenic effects: in other words, the Vaudeville is played against the reality of the Intensive Care Room.

AT END OF NUMBER: FADE TO BLACK.

IN BLACK WE HEAR:

143B CONTINUED

143B *

DR. GARRY (V.O.)
This is going to hurt a little.

FADE UP.

144 INT. INTENSIVE CARE ROOM. JOE, AUDREY, DR. GARRY, 144
OTHER DOCTORS. DAY.

A r-r-r-rip as the stitches are taken from Joe's chest.
The tube has been removed from his throat. Behind
Dr. Garry are a number of residents and/or interns
watching the demonstration. Audrey stands next to
Dr. Garry. From Joe, a sharp exclamation of pain.
Dr. Garry examines the scar proudly.

(CONTINUED)

144 CONTINUED

144

DR. GARRY
(pleased)
Came out nice.

Audrey nods.

145 INT. RESTAURANT (LINCOLN CENTER AREA). DANN AND
SERGEANT. DAY.

145

Paul Dann and director, Lucas Sergeant, are finishing lunch.
A small pot of espresso is in front of each.

SERGEANT
How soon do you think he'll be
able to work?

DANN
Well, he's out of intensive care
and back in a private room. It's
just a matter of rest. The word
is two months at the outside. And
you know Joey...this morning he
said he could hardly wait...said
he had a lot of new ideas.
(with a smile)
Not all sex stuff either.

SERGEANT
That's terrific. You must feel
very good about that, Paul.

DANN
Relieved. We're all relieved.
(to Waiter)
Check, please.

SERGEANT
(taking attache case
from under table,
opening it)
Listen...I did some thinking about
...your script, and I made a few
notes.
(hands Dann several
pages of obviously
detailed notes)
...Use them, don't use them...
you know...whatever you want.

DANN
(glancing through notes)
Lucas, you put in an awful lot of
work on this.

145 CONTINUED

145

SERGEANT

Look, what are friends for? We're
all rooting for each other. I'm
just pleased Joe is well again.

The waiter puts the check on the table. As Dann starts to
reach for it, Sergeant makes a quick grab.

SERGEANT

I'll get it.

DANN

(reaching to
retrieve check)
No, Lucas this is on me.

SERGEANT

I said I'll get it!!
(glances at check,
turns it over,
begins to sign it)
...I'm really pleased for you,
Paul.

146
to OMIT
149A

146
OMIT to
149A

150 INT. 2ND HOSPITAL ROOM. LONG SHOT. JOE, AUDREY,
NURSE GIBBONS. NIGHT.

150

The room is in semi-darkness. Nurse Gibbons sits in the
corner; Audrey sits close to the bed. Joe is asleep.

CLOSE SHOT JOE.

As Joe awakens, on his face is a look of total bewilderment.

AUDREY (O.C.)

Joe, what's the matter?

JOE

(long moment)
I-can't-believe-it...

WIDER SHOT TO INCLUDE JOE AND AUDREY.

JOE

(touching himself)
It's happening again!...my chest
...my arm...my teeth...I'm having
a fucking heart attack!

150 CONTINUED

150

NURSE GIBBONS

(moving in)

That's impossible, Mr. Gideon.

*

I just gave you your medication.

She has a cool, professional smile and is completely impervious to logic.

JOE

...how can it be...?

AUDREY

Goddamn it, he knows the symptoms.

(to Nurse Gibbons)

Call somebody. Hurry!

NURSE GIBBONS

He can't be in pain...let me take his pulse.

AUDREY

Goddamnit!...get somebody!!

When Nurse Gibbons fails to respond, Audrey runs out.

NURSE GIBBONS

(taking pulse)

But you just had the medication, twenty minutes ago...you couldn't possibly be in pain...it was just twenty minutes ago.

*

*

151 INT. CORRIDOR. NURSES' STATION. AUDREY AND NURSE CHANG.

151

With her back to Audrey, Nurse Chang is talking on the telephone in an Oriental language.

AUDREY

...Miss?

(no answer -- Nurse continuing conversation)

Miss!

(CONTINUED)

151 CONTINUED

151

NURSE CHANG
 (after another few
 sentences, breaks
 into English)
 ...just a second, please.
 (back to telephone
 conversation)

AUDREY
Mr. Gideon needs help...he's
having an attack!!

Nurse Chang casually completes conversation, hangs up the phone, turns to Audrey.

NURSE CHANG
 Now, what is it you would like?

AUDREY
 I would like to kick you right in
 your eggroll...
 (grabs Nurse's
 arm, intensely)
 ...but what I need is help for
 Mr. Gideon who is having a heart
 attack.

152 RESUME HOSPITAL ROOM. JOE, EMERGENCY RESIDENT,
 NURSE GIBBONS. AUDREY WATCHING.

152

The Resident is preparing a shot. Joe is very frightened.
 He trembles -- sweats.

JOE
 Jesus, it's getting worse...it's
 getting worse...

NURSE GIBBONS
 Doctor, I gave him his medication...

Impatiently, the Resident holds up his hand to stop her.
He is caring and expert; he gives Joe the injection.

EMERGENCY RESIDENT
 This should help, Mr. Gideon.

As Joe and Audrey watch the needle go in.

AUDREY
 (to Resident)
 What's that?

152 CONTINUED

152

EMERGENCY RESIDENT
(to Audrey)
...morphine.

153 RESUME CORRIDOR. MOVING SHOT.

153

The Emergency Team is moving Joe. A worried Audrey accompanies to the elevator.

EMERGENCY RESIDENT
Feeling less pain?

Joe just shakes his head in growing panic. Down the corridor the elevator doors are already open. The gurney is pushed onto the elevator. Audrey is left outside. Before the doors close, Audrey gives Joe an encouraging wave. The elevator doors close; Audrey is left standing alone. Her smile fades to deep concern.

154 INT. LARGE ROOM. POST-SURGERY INTENSIVE CARE.
JOE, EMERGENCY RESIDENT, ICU TEAM, NURSE BRIGGS.

154

The Resident is preparing another shot as the ICU Team, including Nurse Briggs, hooks Joe up to the various apparatus.

EMERGENCY RESIDENT
(effort to lighten
the situation)
Well, at least you're getting a
lot of use out of the equipment,
Mr. Gideon.

He injects Joe with more morphine.

155 RESUME JOE'S ROOM. AUDREY AND NURSE GIBBONS.

155

Audrey enters the room to get her coat. Nurse Gibbons is preparing to leave. On the way out, Nurse Gibbons hands Audrey a piece of paper. Audrey looks at it.

AUDREY
...what's this?

NURSE GIBBONS
My name and address...you can send
my check there.

Outraged, Audrey lashes out with her hand, giving Nurse Gibbons a resounding slap.

156 RESUME POST-SURGERY INTENSIVE CARE.

156

EMERGENCY RESIDENT
(to Joe, meaning pain)
...Still??

Joe nods. As another shot is prepared. Joe closes his eyes.

FADE TO BLACK -- FADE UP IMMEDIATELY TO:

The Resident is still intensely concerned with Joe.

EMERGENCY RESIDENT
Any pain now?

JOE
(quite drugged)
...no...pain...gone...but something...
(touches chest)
...something breaking up in there...

ABRUPT CUT TO:

157 HALLUCINATORY DRESSING ROOM. CLOSE UP. ANGELIQUE.
NIGHT.

157

ANGELIQUE
(referring to make-up)
I like that.

WIDER SHOT. JOE AND ANGELIQUE.

Joe is in the middle of applying grotesque make-up. Off screen we hear LAUGHTER and APPLAUSE. Startled, he looks at her.

JOE
What are you doing here? I told
you to leave. Now, please...
get out!

ABRUPT CUT TO:

158 RESUME POST-SURGERY INTENSIVE CARE.

158

JOE
(to Emergency Resident)
...I can feel damage being done...

ABRUPT CUT TO:

159 RESUME HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE.

159

ANGELIQUE
(quietly)
No, Joe, I'm staying.

159 CONTINUED

159

JOE

No...

LAUGHTER AND APPLAUSE OUT.

ABRUPT CUT TO:

160 RESUME POST-SURGERY INTENSIVE CARE. CLOSE SHOT. • 160
 JOE'S ARMS AND HANDS.

He removes the IV from his arm.

JOE (O.C.)

(very drugged)

No...go away!...go away!

ANOTHER CLOSE ANGLE. HANDS.

His hands remove the tapes and wires that connect his chest to the cardiac monitor.

JOE (O.C.)

...it can't happen now...

161 INT. HOSPITAL CORRIDOR. OUTSIDE POST-SURGERY 161
 INTENSIVE CARE. NIGHT.

In pajamas, Joe moves slowly down the corridor.

JOE

...no...no...no...

162 RESUME POST-SURGERY INTENSIVE CARE. NURSE BRIGGS 162
 AND AIDES.

Nurse Briggs is crossing the room, suddenly pausing when she sees Joe's empty bed. Turning to a male aide:

NURSE BRIGGS

Where's Mr. Gideon?

163 INT. HOSPITAL STAIRWAY. JOE TO APPEAR. NIGHT. 163

Over the empty stairway, we hear Joe's voice.

JOE (O.C.)

...here he is Ladies and Germs...
 tops in taps...

Joe appears around the corner of the staircase. He has some difficulty in breathing and movement and speaks as loudly as the drugs will allow.

163 CONTINUED

163

JOE

...tap dancer extraordinaire...

(pause)

If I were God, and sometimes I
think I am...(hesitates, bangs his
head on wall several
times; his forehead
begins to bleed)...it depends on how much morphine
I've had...(moving right to
CAMERA, arms out-
spread)...I would spare this terrific
tap dancer.164 RESUME POST-SURGERY INTENSIVE CARE. CLOSE SHOT NURSE
BRIGGS. NIGHT.

164

She's on the phone obviously agitated.

NURSE BRIGGS

I don't know!...We were busy with
an emergency and the next time I
noticed, he was gone.164A INT. HOSPITAL BASEMENT CORRIDOR. LONG SHOT. TO CARRY 164A
JOE. NIGHT.Seemingly endless corridors connect at a central point. Joe
approaches from the distance along one of them. Along the
walls are stacks of cartons containing hospital supplies.
Joe's voice echoes as he jumps from box to box singing his
own orchestral accompaniment.

JOE

Ba-a...

(next box)

...rum...

(next box)

...boom!!

He stops, spreads his arms, looks up.

JOE (contd)

God!...don't take me out now!He jumps two or three more boxes, still singing his ba-rum-
boom accompaniment, stops once more, looks up plaintively.

164A CONTINUED

164A

JOE (contd)
What's the matter? Don't you
like musical comedy?

He continues jumping from box to box singing.

165 INT. ANOTHER HOSPITAL CORRIDOR. CLOSE SHOT ON DOOR MARKED "NO ADMITTANCE." 165

Joe reads sign. Then, without hesitation, he opens the door and enters.

166 INT. DISSECTION ROOM. JOE AND TWO TECHNICIANS. NIGHT. 166

Joe enters a room where bodies are dissected to save usable organs. Two men are dissecting a body on a gleaming steel table. They barely notice his presence. He crosses to a shelf where we see organs which are being preserved in formaldehyde: eyes, kidneys, etc.

JOE
(addressing entire shelf)
Listen...I told you guys you
should take better care of your-
selves. Too much booze...too
much smoking...too much screwing
around...it'll get ya every time.

The two men turn in surprise, look at Joe.

JOE
(as he exits)
I'll be back.

166A INT. ANOTHER HOSPITAL CORRIDOR. CLOSE SHOT REFLECTION OF JOE. NIGHT. 166A

The reflection is in a shiny piece of hospital equipment curving so the reflection looks distorted. He looks terrible.

JOE
What am I worried about? I'll fix
it out of town.

166B INT. HOSPITAL OFFICE. TIGHT SHOT. BALLINGER. NIGHT. 166B

He is outraged.

DR. BALLINGER
(into phone)
Goddamn it, find him! I want that
man back in ICU. Right now!

167 ANOTHER HOSPITAL CORRIDOR

167

As Joe slowly makes his way down the hall, he pauses when he hears a woman moaning loudly. The moaning comes from a room directly across the hallway. Curious, puzzled, he crosses to the open door and looks in.

168 WHAT HE SEES:

168

A very old woman, practically skeletal and near death, lies helplessly on a bed. Her moans continue.

INT. OLD WOMAN'S ROOM. JOE AND OLD WOMAN. NIGHT.

He crosses to the bed, looks at her tenderly for a moment. Carefully he climbs onto the bed, raises the sheet to get next to her and then enfolds her in his arms. He rocks her gently.

JOE

I think...you are...the most
beautiful woman I have ever seen
...and I love you.

The moans subside, and she looks at him as though he has evoked a memory from the past. He kisses her -- as a lover. The old woman closes her eyes and seems lost. Gently, he breaks the embrace. She opens her eyes as he rises from the bed. He leans over her, holding her hand, caressing her cheek. She closes her eyes slowly.

168A INT. NURSES' STATION. TWO HISPANIC ATTENDANTS. NIGHT. 168A

One attendant is on the phone responding to orders.

ATTENDANT

(thick accent)

Yes sir, yes sir, yes sir...

We do the best we can, sir.

(hangs up phone,
to other attendant
in Spanish)

I'm paid to give enemas not to
chase lunatic patients.

SECOND ATTENDANT

(in Spanish)

Jesus Christ!

Both run off.

168B INT. ANOTHER HOSPITAL CORRIDOR. MOVING WITH JOE. NIGHT.

168B

(NOTE: Throughout all the hospital sequences we have heard the familiar paging voices for various doctors, etc.)

168B CONTINUED

168B

As Joe moves down the corridor, the voice over the PA is now the same as that of the Projectionist we heard in previous scene (Sc. 12).

PROJECTIONIST'S VOICE

Are you finished? Or do you want
to run it again? --

JOE

Yes, again! I'm not finished!
I want to run the whole thing
again!

169 INT. HOSPITAL CAFETERIA. JOE, CUSTOMERS, PERSONNEL. 169
NIGHT.

The room is quite empty. At one table sits a Middle Aged Couple. An Attendant is mopping up. There is only one Woman Attendant at both the food counter and the cash register. Joe enters, without hesitation walks to the food counter, stops at the dessert display. There are single portions of pie, whole pies as well. Picking up a piece of lemon meringue pie, he passes the cash register.

WOMAN ATTENDANT

That will be forty cents.

(when Joe simply
walks away)

Sir!...Forty cents...

She looks bewildered as Joe crosses to a table right next to the couple. He becomes increasingly fascinated in their totally mundane conversation.

MIDDLE AGED WOMAN

The lowest estimate is eight hundred
and sixty dollars.

MIDDLE AGED MAN

For a sprinkler system?!

MIDDLE AGED WOMAN

When we bought the house we both
agreed we wanted a nice lawn.

MIDDLE AGED MAN

...I would like a nice lawn...

ANGLE ON WOMAN ATTENDANT.

She's on the phone.

169 CONTINUED

169

WOMAN ATTENDANT

He's in pajamas, and he's acting
like a junkie.

(pause)

Yeah...that's him.

RESUME JOE AND COUPLE.

MIDDLE AGED MAN

...can we afford that?

MIDDLE AGED WOMAN

If we don't get the new car this
year, we...

JOE

(interrupting)

Get it.

They look at him with surprise.

MIDDLE AGED MAN

Get what?

Carrying his yet untouched pie, he crosses to them and sits
down between them.

JOE

Get both. Get the automobile
...get the sprinkler. Don't
postpone any--thing.

Laboriously, he pulls himself up on the table top. On all
fours he begins to sing and play spoons on the table as if
they were taps.

JOE

PACK UP YOUR TROUBLES
IN YOUR OLD KIT BAG
AND SMILE SMILE SMILE

WHAT'S THE USE OF WORRYING
IT NEVER WAS WORTHWHILE

His hand hits the pie, he licks his fingers.

JOE

...This pie is stale!

Moving down off the table, carrying the plate of pie, he
crosses to the Woman Attendant.

169 CONTINUED

169

JOE

This pie is stale!

WOMAN

Mister, I want you to stay right there.

JOE

I'm telling you...this pie is stale!

Nervously, she looks toward the door.

WOMAN

(stalling)

And you still owe me forty cents.

JOE

This pie is stale!

WOMAN

Man, I couldn't care less.

JOE

Doesn't anybody care about anything?

Joe picks up a whole lemon meringue pie. PLOP! He shoves the pie flat into her face. The final showbiz insult.

ABRUPT CUT TO:

169A TRIPLE HEADED STEENBECK

169A

We see the same action (Joe throwing pie) repeated in three different ANGLES. PLOP. PLOP. PLOP.

ABRUPT CUT TO:

169B HOSPITAL CAFETERIA

169B

The Woman Attendant watches in shocked silence as Joe turns and walks away. Before he reaches the door, the two Hispanic male attendants enter. Swiftly, they move to his side, talking soothingly to him as they subdue him.

TWO ATTENDANTS

Mister, you come with us...
Nice and quiet, please...don't
cause no trouble...
Everything will be fine...
All right?

JOE

(soul of reason)

All right.

169B CONTINUED

169B

He takes their arms and leads them off singing.

JOE
WHAT'S THE USE OF WORRYING
IT NEVER WAS WORTHWHILE...

(spoken, to
attendants)

This is only a rough cut, ya know.
I don't have the titles yet...
and all of the underscoring is
not in...It's really not finished
yet...I need more time...

MONTAGE OF CUTS BETWEEN POST-SURGERY INTENSIVE CARE
WITH JOE AND

HALLUCINATORY DRESSING ROOM. JOE AND ANGELIQUE.

- | | | | |
|------|----|---|------|
| 170 | 1. | Joe is strapped to the bed. | 170 |
| 170A | 2. | We see Angelique applying finishing touches to his grotesque make-up. | 170A |
| 170B | 3. | IV is being replaced. | 170B |
| 170C | 4. | Angelique works on Joe's mouth. He smiles. | 170C |
| 170D | 5. | Heart monitor retaped to his chest. | 170D |
| 170E | 6. | TIGHT SHOT. ANGELIQUE. | 170E |

Angelique smiles, obviously pleased with her make-up job.

- | | | | |
|------|----|--|------|
| 170F | 7. | <u>REPEAT ANGLE of OPENING SHOT of the film.</u> | 170F |
|------|----|--|------|

A shot of morphine.

EMERGENCY RESIDENT (V.O.)
(repeating opening
dialogue)
Feeling any pain now?

JOE (V.O.)
(quite drugged)
...no...

- | | | | |
|------|----|-----------------------------------|------|
| 170G | 8. | ECU JOE'S FACE IN INTENSIVE CARE. | 170G |
|------|----|-----------------------------------|------|

His eyes close as the morphine hits. His eyes open again.

170H JOE'S POV. THE CARDIAC MONITORING MACHINE.

170H

Showing the lines reflecting his heart action.

SLOWLY WE DISSOLVE AS THE CARDIAC MACHINE BECOMES A
TELEVISION SCREEN.

171 ON THE SCREEN WE SEE:

171

FULL SHOT. O'CONNER FLOOD.

In the familiar setting about to make yet another introduction. He holds a hand mike and works in front of a curtain.

O'CONNER FLOOD
Folks, what can I tell you about
my next guest?
(he shakes his head
in wonder)

This cat...allowed himself to be
adored but not loved. Strictly
a pro since age thirteen, starting
in sleazy Chicago dives and bur-lee-
cue...this cat rose to become a
leading director-choreographer on
the Great White Way and in flicks.

172 WE JUMP TO:

172

INT. TELEVISION STUDIO. MATCHING SHOT WITH ABOVE.

We are now "live" with O'Conner Flood as he continues.

O'CONNER FLOOD
But success in showbiz was matched
by failure in the personal relation-
ships bag...

(looks thoughtful)
And from all this experience he
came to believe that his whole
scene -- work, showbiz, personal
life, even himself...all that jazz
...was bullshit. The cat swung
between heavy ego and very heavy
self doubt. He had become Numero
Uno gameplayer -- like to where he
didn't know...

(doing Amos and Andy)
...wheah de games ended an' de
reality began.

(MORE)

172 CONTINUED

172

O'CONNER FLOOD (contd)

(out of Amos and Andy,
fakes great sadness)

Like to him the only reality...
is death, man.

(pause)

Let me lay on you...a so-so
entertainer...not much of a
humanitarian...and he was never
nobody's friend...In his final
appearance on the great stage of
life...Mistuh Joe Gideon.

173 O'Conner clears and exits, later, possibly, to appear 173
and participate in the succeeding number. The curtain
parts to reveal a stage. Center stage is a hospital bed.
Standing close by is a Backup Rock Group, two Backup
Vocalists and two Backup Dancers. All are dressed in
contemporary flash. Surrounding the stage on three sides
are rising bleachers, completely filled. Some of the
audience, specifically, identified later, are characters
we have seen in this film.

The entire scene is at the moment completely motionless and
silent.

Upstage there is a scrim on which various lighting effects
and images can and will be projected. VERY SLOWLY the
CAMERA MOVES IN until the hospital bed fills the SHOT.
Unseen until now, Joe rises from under a sheet into a
sitting position. He is in completed make-up and flash
costume.

JOE (V.O.)

(amplified, reverberating)

...This has gotta be the best one
yet...

HEAVY MUSIC INTRO.

He swings from the bed.

WIDE ANGLE. THE FULL SCENE.

The entire scene bursts into life.

The Rock Group playing, the dancers dancing as the entire
audience bursts into wildly enthusiastic applause.
Joe moves to front the Group.

THE CONCERT HAS BEGUN. The entire effect is a bizarre,

173 CONTINUED

173

wild rock concert with PHOTOGRAPHY to match: zooms, strange angles, flares, etc.

NOTE: THE FOLLOWING NUMBER, "BYE BYE LOVE," IS WRITTEN BY FELICE AND BOUDLEAUX BRYANT, RECORDED BY SIMON AND GARFUNKEL ON THE ALBUM "BRIDGE OVER TROUBLED WATER."
WE HOPE THAT A NEW SONG CAN AND WILL BE WRITTEN THAT WILL SERVE THE SAME PURPOSE IN BOTH THEME AND ENTERTAINMENT VALUE. CONSIDER THIS, THEN, A DUMMY.

MUSICAL NUMBER:

JOE AND GROUP
 (singing)
 Bye bye life

VARIOUS ANGLES JOE, GROUP,
 AUDIENCE.

Bye bye happiness
 Hello loneliness
 I think I'm gonna die
 Bye bye love
 Bye bye sweet caress

General applause has ended.
 Audience starts rhythmic
 applause on the beat.

Hello emptiness
 I feel like I could die
 Bye bye my life, goodbye

There goes my baby
 With someone new
 She sure looks happy

A smiling Katie, holding
 hands with her new Lover.

I sure am blue

RESUME ANGLE ON JOE.

She was my baby
 Till he stepped in

Slowly, a macabre, Bosche-like
 figure of DEATH resembling
 Angelique bleeds through the
scrim.

Goodbye to romance
 That might have been

ANGLE OFFSTAGE. We see
 Angelique, thoroughly
 enjoying the show.

Bye bye life

ANOTHER ANGLE. JOE AND GROUP.
 Death image excluded.

Bye bye happiness
 Hello loneliness
 I think I'm gonna die

SERIES OF SHORT CLOSE UPS:
 Victoria, Stacy, other pretty
 Women. They are clapping
 rhythmically and enthusias-
 tically...all with big smiles.

Bye bye love
 Bye bye sweet caress
 Hello emptiness
 I feel like I could die

173 CONTINUED

173

JOE AND GROUP (contd)

Bye bye my love, goodbye

I'm through with romance

ANOTHER ANGLE. JOE AND GROUP.

I'm through with love

I'm through with counting

The stars above

And here's the reason

That I'm so free

My loving baby

Is through with me.

More SHORT CUTS of more prominent characters all clapping in time.

(Before Chorus)

WIDE SHOT OF AUDIENCE.
Rising enthusiasm, some standing and squealing in ecstasy.

Bye bye life

Bye bye happiness

RESUME JOE AND GROUP.

Hello loneliness

I think I'm gonna die

Bye bye life

ANOTHER SERIES OF CUTS OF THE AUDIENCE.

Bye bye sweet caress

Hello emptiness

I feel like I could die

Bye bye my life, goodbye

RESUME JOE AND GROUP

Bye bye my life, goodbye

AUDIENCE IN BACKGROUND.

Bye bye my life, goodbye

Bye bye my life, goodbye

The group begins a second instrumental chorus. The dancing continues on stage as Joe, carrying a hand mike, moves into the audience shaking hands, kissing people. Other people are reaching out desperately to touch him. The following will be INTERCUT with the action on the stage.

ISOLATE JOE AND STACY.

Stacy is completely ecstatic.

STACY

(hugging him)

Joe, that was the best!

JOE

(whispering in her ear)

No, Stacy, not the best. But it was the best I could do.

173 CONTINUED

173

He moves to:

ISOLATE JOE, KATIE AND BOYFRIEND.

Embracing both of them, Joe pulls them together.

JOE

Be good to each other.

Katie is obviously relieved at his acceptance. Responding to Joe's terrific generosity, the audience bursts into even wilder applause. He responds with a smile and outstretched arms as if to say "Yes, I really am a swell fellow."
He moves to:

ISOLATE JOE AND VICTORIA.

VICTORIA

(weeping copiously)

Joey, I don't know what I'll do
without you.

JOE

(gently chiding,
in her ear)

You're over-acting, Victoria.

He moves on to:

ISOLATE JOE, PAUL DANN, LUCAS SERGEANT.

Dann, sitting next to Sergeant, drops his head in embarrassment as Joe approaches. Joe places his hand under Dann's chin, lifts his head.

JOE

(to Dann)

What are you worried about, Paul?
(indicating Sergeant)

You've got a great director there.

He embraces Dann, shakes hands with Sergeant.

JOE

(to Sergeant)

Give him a hit...give him a hit.

He moves on to:

ISOLATE JOE, MICHELLE AND AUDREY.

Joe embraces Michelle. She clings to him. He reaches out and touches Audrey's cheek.

JOE

(half-laughing)

At least I won't be able to lie
to you again.

As he starts back to the stage, he shakes hands and embraces others among them Hecht, Penn, etc. and has brief exchanges with them whether we hear them or not. For instance, Penn: "What a finish, Joe, what a finish." Joe, now back on stage with group and dancers, finishes number. There is riotous applause. As he leaves the arena the audience stands continuing the ovation throughout the following.

ANGLE OFF STAGE. JOE AND ANGELIQUE.

She, too, is applauding. He walks to her; she opens her arms. He hesitates momentarily, then walks toward her. She embraces him tightly. He returns the embrace. They kiss. It lasts for a long moment, then slowly out of the kiss into an even deeper embrace. Their cheeks press together.

ANGELIQUE

If you want to be with me, Joe,
you know you can never be with
anyone else.

REVERSE ANGLE. CLOSE UP JOE.

As though in ecstasy, his eyes close. We HOLD for a moment.

JOE

I accept.

ABRUPT CUT TO:

174 INT. INTENSIVE CARE ROOM. CLOSE SHOT. JOE'S FACE. 174
PROFILE.

CONTINUED APPLAUSE AND CHEERING THROUGH:

Motionless, eyes closed...he's dead. Hands lift the body
bag to cover his face.

QUICK CUT TO BLACK

CREDITS ROLL

THE CHEERING AND APPLAUSE SEGUE INTO THE ETHEL MERMAN
RECORDING OF "THERE'S NO BUSINESS LIKE SHOWBUSINESS."
MERMAN'S BELTING, EBULLIENT RENDITION OF THE SONG CONTINUES
UNTIL THE CREDITS FINISH.

FADE OUT TO:

T H E E N D

